

ISSUE 45

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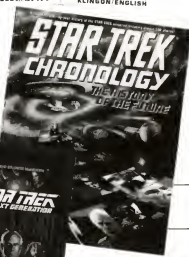
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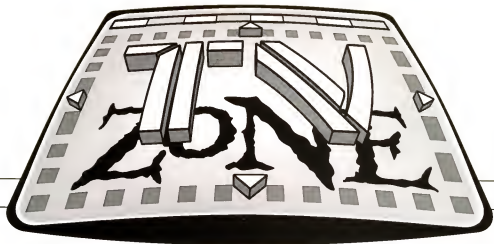
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The Next Generation

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Editorial

Last issue I was looking towards the *Doctor Who* tv special, and in the short space of time between then and now everything's changed. We seem to be back to square one... What strange power is keeping new episodes off our screens? Still, there's much *TV Zone* readers can look forward to, and following this issue is our next Special. The theme of this one is invasions of Earth, and there seem to have been quite a few! We'll be finishing off our fantasy flashbacks to the *Quatermass* series, rather fitting in this 40th anniversary of its first transmission. So place an order with your newsagent now, before all the copies are snapped up... The Special is published 12th August and the next regular issue of *TV Zone* on 26th August.

Jan Vincent-Rudzki

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Front Cover: Jon Pertwee, Elisabeth Sladen and Nicholas Courtney join forces to battle a new foe in the Radio 5 production *Doctor Who: Paradise of Death*



Compiled by Dominic May,
James Keen, Jane Killick and
Edwin Yu

A Taste of Paradise

Doctor Who: The Paradise of Death, a new five-part adventure starring Jon Pertwee, Elisabeth Sladen and Nicholas Courtney begins transmission on Radio 5 from Friday 27th August through to Friday 24th September, between 18:00 - 19:00. Guest cast include Harold Innocent as Chariman Fraith, Peter Miles as his henchman Tragan, Maurice Denham, Richard Pearce, and Jane Slavin. The series is directed by Phil Clarke, and is set just after the 1974 television story *The Time Warrior*. It finds the Doctor investigating the opening of a new Space-world theme park, following the discovery of two horrific murders. He finds that some of the exhibits are a little too 'out of this world'... The story sees release by the BBC Audio Collection in September. It is highly likely that further **Who** radio productions will follow, although it is not known if there will continue to use the same regular cast.

Jaunting Back

Interviewed recently on GMTV, Kristian Schmidt indicated that a second season of Roger Price's updated and glossy new **Tomorrow People** would go into production this year. Apparently, there are formative plans to make ten episodes (twice the length of the previous season).

New Dwarf

The sixth season of **Red Dwarf** is provisionally scheduled for broadcast from the beginning of October, after being held over from the spring season. As yet there is no definite story order, although it is known that *Psi-rens* will come first and the last episode will be *Out of Time* (previously known as *Present from the Future*). Duane Dibley from Season Five's

► Page 6

Dark Dimensions

All seemed to be going well for the new **Doctor Who** story, until Friday 9th July when stories started finding that the production had been cancelled. *The Mail* carried a feature the following day which highlighted the fact that only Tom Baker's Doctor had a significant part, with the others in cameos.

At the time of going to press, we understand that the Special has been cancelled, and that the blame has shifted to the BBC's own Drama department. The present story is that the BBC was none too happy that BBC Enterprises were making a BBC programme. The 'thin end of the wedge perhaps'? The programme seems to have been in the middle of BBC politics. It is just rather unfortunate that **Doctor Who** has been caught up in this problem as the BBC must know by now how persistent the fans are and how far down the fans will dig to discover the truth. This cancellation may end up being one of the BBC's biggest mistakes! No doubt by next issue we'll be able to report how much of these stories are true, and what the latest act in this crazy story is...

In the meantime, we'll continue with the news, as written before this latest news broke. The rumoured 30th Anniversary special has been confirmed and features the five surviving Doctors, scripted by Adrian Rigelsford and currently titled *Lost in the Dark Dimension*. The production office was set up by BBC Enterprises at the end of June with Penny Mills as producer. Peter Cregreen, who resigned as BBC TV's Head of Drama Serials in mid-June has been assigned as producer from BBC Television. Graeme Harper is confirmed as the project's director and intends to create a dark and mysterious mood. The objective is for a 96 minute feature, most likely shot during August and September on Super 16mm film, to be ready for tv screening around the November 23rd anniversary. Both Saturday November 27th and Sunday 28th have been mooted as possible transmission days. A video release is planned possibly with extra scenes, lost during the editing stage.

TV Zone's understanding is that the story mainly concerns the Fourth Doctor, with the others having independent story-lines with only a few pages of script devoted to each. Negotiations with

Tom Baker seem to have broken down.

Scripts were sent to the other four leads at the beginning of July. Peter Davison, Colin Baker and Sylvester McCoy have been working together on *The Air Zone Solution*, the fourth of Bill Bagges' Stranger videos, and were also previously in contact with each other over developments. Two major questions being pondered by each of them are a) is the script of sufficient quality to justify playing a secondary rôle to Tom Baker and b) is the BBC offering a big enough financial incentive? When asked whether Sylvester McCoy was impressed by the script, his agent replied with a chuckle "no comment!" and Colin Baker is rumoured to have felt insulted by it. Peter Davison has committed himself to *Molly*, a new drama for The Children's Channel, which could affect his decision. Both Nicholas Courtney and Sophie Aldred have been approached to reprise the rôles of the Brigadier and Ace, but no contracts have yet been signed. The project is believed to date back to around September or October 1992, when BBC Enterprises first formulated plans for a special and approached BBC TV Drama with the idea. At that stage Peter Cregreen is understood to have turned down the proposal and the project looked dead. Subsequently, Tony Greenwood, BBC Enterprises' then Head of Home Entertainment (now newly appointed as Director of BBC Children's Interna-

tional), got wind of the project and felt that if BBC TV was not interested, then Enterprises might fully fund the special and initiate further developments as a video-only release. In the meantime, a number of changes within the BBC, including Jonathan Powell's replacement as BBC1 Controller by Alan Yentob, have provided a framework where hostility to **Doctor Who** has declined. When BBC TV realized that Enterprises planned to go it alone, the serious implications of the BBC's commercial arm producing its own drama were considered and the decision to become involved was taken.

Although there has been much rejoicing among **Doctor Who** aficionados, concerns are being raised such as the layers of management involved from both Drama and Enterprises, the commitment of the two producers, the scheduling of the programme (failure to win a sizable audience would almost certainly be the final end) and what happens if the project falls through? As with all **Doctor Who** productions, rumours are rife. The script features, at the moment, Daleks, Cybermen and Ice Warriors plus the return of the secondary TARDIS console room. The script is believed to enable the Sixth Doctor and the Brigadier to finally meet and the story may be set after *Logopolis* to enable changes in the Fourth Doctor's appearance to be explained. Only the third and fourth incarnations are expected to meet.

Tom Baker's Doctor would have been the main character



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Red Dwarf, back for a new series soon-ish...

Back to Reality) will make a re-appearance, as will 'Ace' Rimmer (from *Discusion Jump*) and CP Grogan briefly reprises her rôle as Christine Kochanski. Other guest stars include Anita Dobson and Denis Lill.

TV Plans

UK Gold broadcast the first episode of *Invasion of the Dinosaurs*, reportedly after pressure from fans. Known stories for broadcast following *The Monster of Peladon* are *The Dæmons* (re-coloured, 5 episodes from July 29), *Frontier in Space* (6 eps from August 5), *Planet of the Spiders* (6 eps from August 13), *Robot* (4 eps from August 23), *The Ark in Space* (4 eps from August 27) and *The Sontaran Experiment* (2 episodes from September 2). UK Gold believes an agreement over Dalek stories could soon be forthcoming. *War of the Worlds* has now ended in the Meridian area, but continues in Westcountry. Meridian may purchase further episodes in due course. Channel 4's *Opening Shot* is now on air with the Terry Pratchett documentary imminent. *Little Dracula*, the animated adventures of Vlad Dracula's 10-year-old son can be seen on Channel 4 on Saturdays at 7.30 am, while a return of the 90s update of *The Adventures of Tintin* is being stripped daily at 10.55 am.

Audience

This issue surveys the ratings from week ending 2nd May to 20th June, a period which saw a reduction in the number of cult tv shows on the air. The most interesting developments occurred on satellite with the launch of *The Young Indiana Jones Chronicles* and new *Star Trek*:

The Next Generation episodes on Sky One. **Young Indy** only figured twice in the ratings, both for its two-part opener scoring a strong 0.64 and 0.58 million. Subsequent episodes failed to make any impact, hence the decision to replace it with **Deep Space Nine** on August 15. With the first UK screening of Seasons 4 to 6, **The Next Generation** has increased its audience by around 15% with a build each week culminating in 0.92m (during week ending June 13). The 5 and 10 pm screenings obtain similar audiences (up to 0.52m). The BBC may now be regretting BSkyB winning first rights.

On BBC2 both the original **Star Trek** and **Quantum Leap** continued to impress, despite sporting events disrupting the schedule periodically resulting in some viewer disorientation. **Trek** averaged 3.52m and **Leap** 3.68m, both down on the previous period, but given the time of year still commendable. Channel 4's **The Crystal Maze** and **Eerie, Indiana** bucked the summer trend by growing their audiences. **Maze** with a high of 5.22m (average 4.04m) and **Eerie** 2.78m (average 2.13m). Even **Mork and Mindy** preserved its viewing share (average 1.93m).

Holmes

Last month saw Granada TV commence production on *The Memoirs of Sherlock Holmes* and work continues in the North West of England until December. Producer June Wyndham Davies has finally opted to undertake six one-hour stories, at least three of which have been in script form for some years. Jeremy Brett and Edward Hardwicke once more play Holmes

and Watson, although in the first tale, *The Golden Pince-Nez*, Watson does not appear with Charles Gray reprising the rôle of Sherlock's brother Mycroft. Other cast include Nigel Planer, Frank and son Daniel Finlay and Anna Carteret. The remaining stories are *The Adventure of the Red Circle*, *The Three Gables*, *The Cardboard Box*, *The Mazurka Stone* and *The Dying Detective*. Transmission on ITV is expected to begin in January. Brett has now played Holmes for 10 years and his portrayal is to be immortalised on a series of stamps to be issued by the Post Office in October.

Forthcoming

The second series of **The Borrowers**, which has been filming at Pinewood Studios and on location at Alton, will complete production on August 6 for BBC1 transmission in the autumn. Richard Carpenter's script comprises a cast of Ross McCall, Barbara Hicks, Bay White, Gemma Jones, Richard Vernon, Judy Parfitt, Stan Phillips, Tony Haygarth, Stanley Lebor, Pamela Cundell, Victoria Donovan, Ben Chaplin, Ian Holm, Penelope Walton, Rebecca Callard, Paul Cross and Danny Newman. John Henderson directs with Grainne Marmion producing. The first series recently picked up the Best Children's Drama award from The Royal Television Society. ITV has purchased the Steven Spielberg fantasy series **Sea Quest** DSV for this autumn. Starring Roy Scheider and Stephanie beacham and budgeted at \$23 million, the 22 episodes feature the same kind of computer-generated imagery that is to be found in Spielberg's **Jurassic Park**.

The BBC has commissioned producer Gub Neal (*The Cloning of Joanna May/An-gels/Cracker*) to develop Mervyn Peake's **Gormenghast** trilogy over 18 months into a six-part hourly series. A writer will focus mainly on the first two novels **Titus Groan** and **Gormenghast**. Neal says that "realising the fantasy of the characters" will be a feat, but believes it can be achieved within a set-based production at BBC studios. He believes that because of changes in the ITV system, "The BBC is probably the only broadcaster currently in a position to contemplate something of this nature."

The poles are moving further apart in terms of BBC and ITV output.

Further to *TV Zone 31*, ITV has given the go-ahead (subject to budget negotiations) to Central Films for the **Brother Cadfael** medieval detective drama series by Ellis Peters. Four 90 minute films in 1994 will star Derek Jacobi. Central has options on all 20 of Peters' books.

The Grant Naylor comedy **The 10%ers**, which featured in Carlton's **The Comedy Playhouse** earlier this year, is being turned into a series for New Year transmission. Whether this has any limiting effect on future **Red Dwarf** production after series six remains to be seen.

US cable network Showtime in conjunction with the 187 Corporation have recently completed production on a three-part John Carpenter horror series, **Body Bags**. **Halloween** originator Carpenter and **Texas Chainsaw Massacre** instigator Tobe Hooper shared the directing chores.

Escapism is the current name of the game for the US TV networks as they attempt to attract audiences. NBC's vice president of drama development says, "It is hard to sell good honest drama dealing with contemporary issues." He believes that viewers currently prefer shows like **The Next Generation**, **Deep Space Nine** and **Sea Quest** and is currently pushing a number of Fantasy Ideas for 1994. One of the main attractions of the new fantasy programmes is the capture of profitable male viewers: "Networks covet them, that's why they need these shows. **Star Trek** does great demographics." Robert Greenblatt, Reilly's opposite at Fox Broadcasting agrees and says, "You have to have something with a real hook. It's the only way to survive in a changing environment."

NFT Update

Further to last issue, dates for cult items in the National Film Theatre's Tele70 Progress are **Paul Temple/Turtle's Season** (Aug 3), **Star Maidens/UFO** (Aug 6), **Robin Redbreast** (Aug 10) and Nigel Kneale's **Beasts** (Aug 19). Ed Bishop will introduce the **UFO** episode, which is to be *The Long Sleep*. September features a *Writing For Television* session including a session with Andrew Davies.

Plans are still being formulated for the *Missing Believed Wiped* conference on October 2 followed by the screening of **Moonbase 3** eps 1 and 6. Ralph Montague and others involved in the recent **Doctor Who** re-colourings will be talking about how they were achieved. November/December will be devoted to Sherlock Holmes, including episodes from the vintage BBC series, which starred Peter Cushing and Nigel Stock as Holmes and Watson.

Satellite

BSkyB launches its new subscription package on September 1 with 14 channels being marketed costing £6.99 per month (£3.99 for an initial period if a subscription is taken out prior to 31 July) which pays for a smart card to decode transmissions. Subscribers to either of BSkyB's two major movie channel will not have to pay extra. Both Sky One and UK Gold are covered under the new arrangement. A British version of the Sci-Fi Channel has been postponed because it has been unable to secure a transponder on Astra 1C, but Paramount/Universal are looking into taking a sub-lease from another Astra user should there be long-term availability on a transponder. Spellin Satellite Networks is looking to launch a classic US TV and film channel in the UK consisting of over 12,000 hours from Worldvision's catalogue, which includes **Twin Peaks**. The Children's Channel is negotiating to screen programmes from the back catalogue of TVS, the ousted ITV franchise holder.

Bond Jr

The Adventures of James
James Bond Jr



Bond Junior made its debut on Children's ITV (weekdays 10.30am on ITV, July - September) close on two years after its Stateside premiere.

The action centres on the Warfield Academy, a school set in the English countryside whose pupils are the offspring of assorted intelligence folks. In the course of the globe-trotting that ensues, Bond and his strangely-American-sounding companions battle the forces of SCUM (Saboteurs and Criminals United in Mayhem) and assorted exponents — Jaws, Oddjob and Doctor No — are a few of the famous villains who put in appearances.

For grown-up Bondies, there's a smattering of in-jokes; the Warfield Academy shares its name with the American arm of Eon productions. The eponymous hero is supposedly Bond's nephew — something 007 fans may find difficult to stomach, given that Bond Snr was an only child. The 65-part series was budgeted at \$350,000 an episode, above-average for the genre. At the moment ITV cannot confirm if it will be screening the entire run.

Shorts

Bernard Bresslaw, who played Varga, the first Ice Warrior to appear in **Doctor Who**, died on June 11 and Fred Gwynne, star of **The Munsters** (Herman) and **Car 54, Where Are You?** died at the end of June from cancer. Plans to launch a subscription SF service on BBC select have now been abandoned as there is a complete freeze on any new BBC Select programmes because of the Corporation's financial pressures.

A new series of **The Hitch-Hiker's Guide to the Galaxy** is being produced by Radio 4. Scriptwriter Alec Rowe is adapting Douglas Adams' book *Life, the Universe and Everything* into eight episodes scheduled to be broadcast from Thursday November 11th. All the original radio cast are hoping to return, and the Producer is Dick Maggs, who also produced the highly acclaimed **Superman** and **Batman** adaptations for Radio 4. An adaptation of Adams' **So Long and Thanks for all the Fish** is due to follow next year.

More DS9, More Quantum?

Interviewed at a US convention, **Deep Space 9's** Armin Shimmerman (Quark) indicated a second



Here's the latest listing of programmes currently showing in the UK. The list is generated from TV Zone HQ in London, but we have already heard from readers elsewhere about programmes being shown in their

television regions. Please keep us up to date on what's happening in your neck of the woods...

Daily (Monday - Friday)

17.00 &

22.00 **ST: The Next Generation**

23.40 **Doctor Who**

Sky One

UK Gold

Tuesdays

02.20 **The Twilight Zone** (back Aug 30)

Meridian

17.10 **Tomorrow's End** (until Aug 24)

BBC1

18.00 **Mork and Mindy**

C4

18.30 **Eerie, Indiana**

C4

21.00 **Quantum Leap**

BBC2

Wednesdays

18.00 **Star Trek** (may be temporarily dropped)

BBC2

Fridays

16.35 **The Wall of the Banshee** (until Aug 27)

ITV

17.05 **Tomorrow's End** (until August 20)

BBC1

23.15 **War of the Worlds** (first season)

Westcountry

Saturdays

14.00 **Bewitched**

Sky One

19.00 **The Flash**

Sky One

Sundays

09.00 **Doctor Who** (Omnibus)

UK Gold

10.45 **Land of the Giants**

C4

13.00 **Battlestar Galactica**

Sky One

19.00 **The Young Indiana Jones Chronicles**

Sky One

(until Aug 9)

1900 **Deep Space 9** (from August 15) Sky One

Noteworthy this month is the replacement of **The Young Indiana Jones Chronicles** mid-season with the UK TV premiere of **Star Trek: Deep Space 9** on August 15. **The Next Generation** continues twice daily concluding Season Six before going into repeat mode with all six series from mid-August through March. BSkyB claims that the remainder of **Young Indy** will be shown eventually (see Audience). Sky One is also screening it, a two-part Stephen King mini-series about the terrorizing of a small town by a supernatural clown. Tune in on August 8/9 at 8pm. BBC1 will show **Thicker Than Water** (see TV Zone 42) the psychological thriller about twins Jo and Debbie both played by Theresa Russell, on July 29/30 at 9.30pm. The Radio Times has promised an August return of **Stingray** for its final ten episodes. **Captain Scarlet**, **The Man from UNCLE** and **The Addams Family** are planned for the Autumn.

season would be longer.

The ongoing saga of NBC's cancellation of **Quantum Leap** continues. Recently it has become known that NBC still hold the exclusive broadcasting rights to the series and seem very unwilling to let go of them at present. They are also airing as many repeats as possible. This has led to very strong rumours, the main one being that if NBC can find a new time slot there is a possibility that **Quantum Leap** may just return mid-season!

If any UK fans would like to write to NBC asking for the series to return, address your letters to: Mr Don Ohlmeier, President, NBC West Coast, 3000 W Alameda Avenue, Burbank, CA 91523, U.S.A.

More Babylon

Technical buffs may be pleased to know that plans are being

taken to shoot the series in 16:9 ratio (i.e. widescreen).

The guns are being redesigned, as are the uniforms, doors and some of the alien costumes. New starships, weapons and other hardware are being designed by Steve Berg, one of the primary conceptual designers on **Terminator 2**.

A few provisional titles for the first season are: *Firing Line*, *And the Sky Full of Stars, Carnival!*, *The War Prayer* (by DC Fontana), *Babylon Squared* (which partly details what happened to the Babylon 4 station), *Midnight on the Firing Line* and *Infection*.

Walter Koenig will guest star in the first season in two episodes as a character 'Knight One'. He will appear from time to time and may also write an episode. His rôle is said to be very unusual and dark.

➤ Continued on page 23

FILM REVIEW

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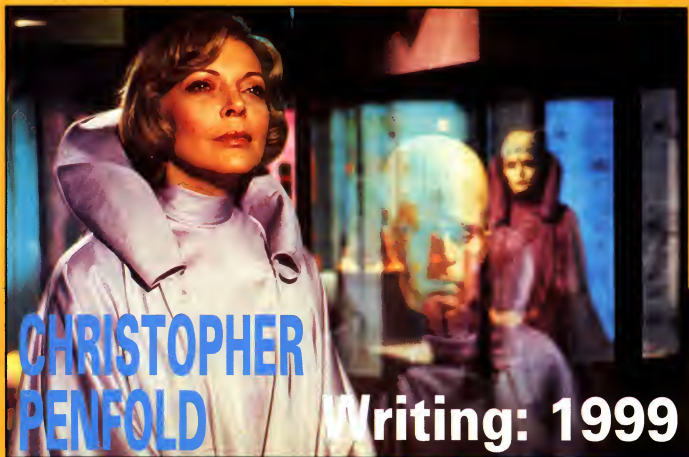
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Dr Russell (Barbara Bain) learns some lessons on life in Christopher Penfold's *War Games* All photos GTC

"British television has never really understood Science Fiction"

SO says Christopher Penfold, a writer who believes passionately in the genre's place in broadcasting. As Story Consultant on *Space: 1999*, he helped steer the show through a turbulent creative process to a successful first series of "thinking Science Fiction" stories, and has since provided scripts for *The Tripods*.

"Like a lot of writers I wanted to be a poet," Penfold explains. "I did a lot between the age of thirteen and twenty-three and then got involved with broadcasting. I started off in radio production, then television, and began writing my own shows."

With the exception of the Science Fiction he had read, *Space: 1999* was Penfold's first experience of the genre. "I didn't really know a lot about it when Gerry Anderson approached me, but I very quickly got interested. Gerry was at Elstree studios making *The Protectors* and I was in production there with a series called *Pathfinders*, which everybody expected to fold due to lack of scripts. I joined as script editor a few weeks before the first day of shooting and by virtue of living in a caravan on the lot the scripts emerged. I think that was the quality that Gerry respected."

UFO: 1999

Christopher Penfold was awarded the job of Story Consultant on Anderson's new project, a rôle which involved far more than the title suggests. "Originally I did all the development work with Gerry and Sylvia when they were going to make another series of *UFO*. As a result of the interest of Abe Mandell [who was the

Head of ITC in New York] the impetus was to move the second series of *UFO* away from Earth and into Space following opportunistically on the success of the early *Star Trek*. The idea emerged to blast the Moon out of orbit and make a Space fiction series. I have been interested in the uses and abuses of nuclear energy for many years, and I think it was my idea to have this nuclear waste dump on the Moon go out of control."

The only first season monster, in *Dragon's Domain*





The nuclear disaster that launched a series in *Breakaway*

"Since most of the investment money actually came from the United States through ITC, the first thing that they wanted was to have an American story editor on board and to include a large number of scripts by American writers. Gerry and Sylvia went off to find an appropriate script editor in the States, and found George Bellak.

"Principally George and myself created the characters in conjunction with Gerry, and Sylvia had some input in the early stages. George left the series quite early on as he didn't get on very well with Gerry, so the ball was back in my court. It meant I had the responsibility for finding the writers, talking about ideas for individual episodes, commissioning them and doing the normal script editing jobs, and eventually writing a fair number of scripts myself. George had written the first episode, which was eventually entitled *Breakaway*, but I actually re-wrote it after he had left, and most of it is my work."

Writing Problems

Interviewed in issue 38 of *TV Zone*, actress Barbara Bain (who played Doctor Helena Russell) stated that there had been problems with some of the British writers on the series. This was not an issue that Penfold had perceived: "The problems were more the American writers working with us. It was actually a silly idea to try and conduct script conferences over the telephone with people who were living and working in the United States, and after a while it became unworkable and we

stopped. The only American input that we continued to have was through an American writer living in England at the time, Edward Di Lorenzo. He became another script editor on the series, and wrote a couple of episodes himself."

Both Bain and husband Martin Landau (Commander John Koenig) had a substantial input during script conferences. "They had a very serious interest in the scripts, not unnaturally being the stars of the show they were at pains to ensure that large rôles were written for them. Beyond that they had a very intelligent input into the kinds of stories that we were writing, and into the way individual scripts went. I enjoyed story meetings with them."

Were there many script ideas that had to be abandoned because they were unworkable? "There might have been one or two. If scripts weren't working I had both Johnny Byrne and Edward Di Lorenzo with me as script editors, and quite a lot of the episodes they and I were credited with were rescue operations. We'd perhaps given an idea to a writer and it hadn't

Barbara Bain (alias Dr Helena Russell) had a substantial input to scripts





Space: 1999 Series Two regular Catherine Schell played the Servant of the Guardian in *Guardian of Piri* on drugs?

worked out, so we would abandon that script and rewrite it ourselves. There was an episode called *The Black Sun*, which was an idea of David Weir's, although most of what is there I actually wrote. It was a very technical business writing for *Space 1999*; understanding the requirements of that strange mixture of studio and special effects, and quite a lot of writers didn't really get hold of it."

Penfold's Plots

One of the most celebrated stories of the entire series is Penfold's *Dragon's Domain* — the only first season episode to feature a "bug eyed monster". "That was an attempt to take on the whole issue of monsters in what I hope was a fairly creative and constructive way. I saw that episode for the first time recently, and I felt quite pleased with it. It treats monsters in quite a philosophical way. The special effects in view of what we have seen in *Alien* and *Star Wars* now look laughable, but in a way it didn't matter."

Unusually it largely ignores the established regulars in order to concentrate on Tony Cellini and his crew. "We were under some constraint to include a rôle for the Italian actor and since he was only going to appear in one episode we had to invent a past for him."

An episode that he would like to see again is *Guardian of Piri*: "Last year I met

a group of ex-Central [School of St Martin's] fashion design students who now make extremely expensive gear, mostly for American pop stars, using *Space: 1999* as their inspiration! When they met me they were certain that we were all on acid, which in my case certainly wasn't true. *Piri* was the episode they cited with the most evidence of that; I'd certainly like to see it to find out what they are driving at."

Penfold also scripted *The Last Sunset*, a bizarre tale in which an alien species cre-

Christopher Penfold Photo © David Richardson



ates an artificial atmosphere on the Moon. How did the concept come about? "One of the features of an open-ended journey was always the notion of an eventual return home. Seeing as we were never actually going to do that, it was an attempt to play with that idea and what that possibility might do to those people who had come to accept there would never be a homecoming."

Less successful was *Space Brain*, in which Moonbase Alpha becomes flooded with antibodies (in the form of firefighting foam) from a huge brain. Was this a case of the special effects inspiring a plot? "No. The idea springs from the notion of *Space* as being a macro brain. We also toyed with the idea of doing a micro story. The idea of the heavenly bodies as being macro brain cells is one that appealed to me, and still does. What was achieved on the set with foam wasn't quite in line with that!"

When asked his opinion of the numerous directors who worked on the series, Penfold instantly leaps to the praise of Charles Crichton, who is now perhaps best known for the award-winning film *A Fish Called Wanda*. "Charles would probably not have thought of himself as a Science Fiction director until Gerry asked him to do the show. His experience and his devotion to detail and determination to get the scripts right put me on a vertical learning curve, and it was a wonderful

working relationship that I look back on with a great deal of affection. Charles Crichton had an enormous influence on the success of the episodes he directed."

Moving On

Having overseen a successful run of stories, Penfold elected to leave the series towards the end of its first season. "The pressure to shift onto monster stories was already apparent, and I found I was publishing scripts that I didn't myself believe in one hundred per cent. It became more and more impossible for me to stay there, and Gerry and Sylvia realized that. I've heard Gerry regret the way the influence affected the second series. At that point in the first series it was a sensible thing to do as far as the American investors were concerned; they wanted an American story editor who was more amenable to what they wanted to."

Apparently, Freddie Freiburger, producer of the second year of *Space: 1999*, criticised the initial run because of its lack of humour. In retrospect, does Penfold feel he got it right? "What we wanted to do with the first series was to make it very believable in human terms — whatever the questionable physics of the whole premise. I think the influence of Fred Freiburger was to really jack up the input of monsters and to go much more for

Space Fantasy. He may have attempted to make the second series funnier too, but we had no sense in the first series that the situation was a funny one. I hope the individual episodes had an appropriate level of humour along the way, but we weren't making a comedy series. Looking back on the first series now, people refer to it as a kind of thinking person's Science Fiction. I'm very flattered by that; I wasn't interested in the monsters that came in the second series."

Dorzak

The writer returned to the show only once, providing the script for the second season's *Dorzak*. "I think Gerry asked Freddie to invite me to write that story. I offered the idea of *Dorzak*, enjoyed writing the script and didn't enjoy much receiving an eventual production script through the post which bore little resemblance to what I had originally written." The episode is unique in that it lacks the presence of Martin Landau as John Koenig: "I imagine it coincided with a period when he was away on leave or something like that. By that stage I was not very interested in the way the second series was going."

Although he is currently committed to working on *The Bill* as script editor, Christopher Penfold is also making plans for a

new Science Fiction series. "As a result of fans who have talked to me about *Space: 1999* I feel there is a Science Fiction audience who look back with some longing for the kind of television which takes people out of the minutiae of everyday contemporary life."

What of his conviction that tv executives underrate the genre? "The BBC had *Doctor Who* for years without really understanding that there was an audience for it, and what the audience actually liked about it. Certainly the television executives were always rather bemused by it, even if they were delighted by its success. When I was working at the BBC a while ago Jonathan Powell asked me what it was about Science Fiction that audiences liked, and asked me to go away and create a series. I gave it some thought, but quite soon after that the BBC got involved in *Star Cops*, which probably put a nail or two in the coffin of Science Fiction on television for a while. I certainly didn't enjoy that; whatever else Science Fiction is, it isn't cops and robbers in Space."

"I like Science Fiction that extrapolates from Earth situations in such a way that allows us to understand our Earthly experience by looking back from outside. The driving force of my interest in the genre is it enables us to ask questions about where we are going now."

Richard Houldsworth

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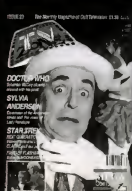
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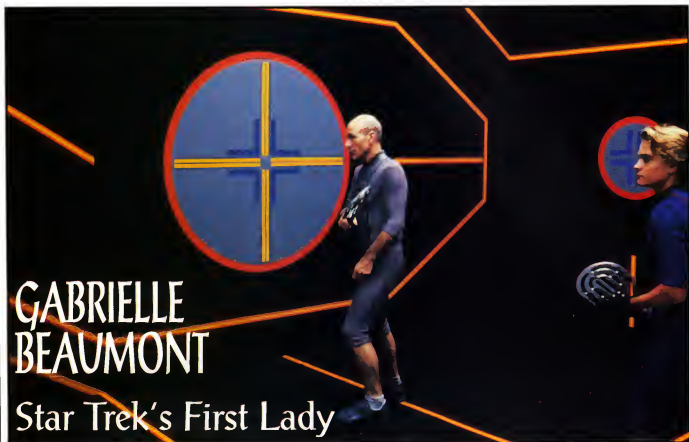
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Picard plays a Twenty-Fourth Century version of squash in *Suddenly Human*

GABRIELLE BEAUMONT is the only British female director in Hollywood, and her curriculum vitae is impressive. She's tackled glamorous Soaps such as *Dynasty* and *Knot's Landing*, popular drama like *Hill Street Blues*, *Cagney and Lacey* and *LA Law*, and acclaimed comedies including *M*A*S*H** and *Doogie Howser MD*. Gabrielle is also the only woman ever to have directed *Star Trek*...

Born into a family with five generations of theatre experience, it was natural that Gabrielle Beaumont should begin her career as an actress. "I then decided that the best thing to do was become a director," she says, "because you were in control, you made more money and it was more interesting. In fact in 1968 I produced and directed my first picture, a psychological thriller called *Velvet House* and it won a Fantasy Film Festival in Paris in 1969."

Success in the States

Her first work in the States came in 1980, following the success of her movie *The Godsend*. After numerous film series, Gabrielle secured her first job on *ST:TNG* as a result of political pressures. "There was a big business about equal rights opportunities for women. Finally Paramount were pushed into hiring a woman to direct *Star Trek*; there had

Picard contemplates Jono's fate in *Suddenly Human*

Opposite page: Trouble's in store from an imaginary friend...



been no female directors during the original series or films. The producer knew me and said, 'So long as I can have Gabrielle Beaumont I'll have a woman director!' I did one episode about four or five years ago, got on very well with everybody and I do at least two a year when I have the time."

What were her initial impressions of the show? "I'd always been a *Star Trek* fan, and my daughter had been a real Trekkie. From when she was very young she used to watch the originals with me, and so I was really pleased to do it. I thought it would be fun and it's a very professional show."

Gabrielle's inauguration was *Booby Trap* for the third season. However, she maintains that coming in cold to direct an already established series was no problem. "I've been around so much and I've done many different series. For instance, half of the crew on *Star Trek* I had worked with on different shows before, like *Hart to Hart* and *Hill Street Blues*. What you have to do is understand the style of the piece."

Special Effects

Likewise, she was perfectly comfortable working with special effects. "I've been directing for twenty-six years and I've done a huge amount of work with special effects. They have a wonderful team — the top special effects people — who really know what they're doing. As long as you know how it all works and goes together and how to direct blue screen and the actors, it's quite easy."

"The hardest thing about being a director is directing dramatic scenes, where it's just you, the actors and the script. That's when all your skills are required, keeping the audience interested when there's just

two people talking. The more special effects and equipment you have, because you have specialists to deal with it, you just become the leader of a team."

Such technical trickery saved her from having to film on location for *Booby Trap*'s opening sequence, in which Geordi attempts to charm his female companion on a Holodeck beach scenario. "That was all done with Chromakey in the studio. We shot it against a blue background, then went and shot the sea and laid it on top." This actually represented a considerable cost saving to the programme: "They're structured to be in the studio and use their studio. That was only one little scene, and to go out to do it on a beach would take a whole day, whereas doing it in the studio takes three hours at the most."

A similar process was used in *Suddenly Human*, in which Picard and Jono play a 24th Century version of squash. "We did it against a blue background, and then we put in the graphics afterwards."

Whilst a director has the necessary input into each episode's special effects, they have no control over the musical score. "The producer does that in episodic television. They have to, because they have twenty-six a year, and if every director came in and wanted something different it wouldn't work."

"You don't have any choice over your editor, or assistant director. You don't choose your cameraman, as they already exist for the show. You only have a choice of the actors."

Selecting Guest Stars

Many of the performers that Gabrielle has used on *ST:TNG* have worked with her before. For *Booby Trap* she picked Susan Gibney to play Leah Brahms: "I had

just used her as the lead on an *LA Law*. I thought she was a tremendously good actress and would be terrific for the part."

Richard Cox, who portrayed the terrorist leader Kyril Finn in *The High Ground*, had a similar background. "He had been in an *LA Law* for me before as well. You kind of get a repertory company: all the actors I use, I use time and again if they're good, because you trust them and they trust you."

An exception is Chad Allen, who played Jono in *Suddenly Human*: "I hadn't met him before, and I cast him from an audition. He was terrific."

Despite the fact that it appears a very lavish production, *ST:TNG* is made to a strict budget and timescale. "The budgets aren't that big actually, they're very tight and you have to cut out certain special effects. The budget isn't as big as an *LA Law* for example; and *Hill Street Blues* had a very big budget, but we were shooting out on the streets all the time. We shot it all in LA in a very small space, and they kept improving downtown LA and we got less and less dirty alleys to shoot in. It became very difficult."

Banned in Britain

Gabrielle was surprised to learn that *The High Ground*, her second *Star Trek* assignment, was banned on UK terrestrial television because of a plotline concerning terrorists. "Nobody said it was sensationalist or terrorist oriented; I'd never even thought about it. It was just a story. We have so much need for material and frankly there aren't that many stories in the world. It's a subject that has to be dealt with, and they do really deal with subjects on *Star Trek* which I like."

The episode showcased some impressive fight sequences as the terrorists invade the Enterprise. The director's work on *Miami Vice* and *Hill Street Blues* provided good experience. "Actually action is very easy to do; you have good stunt men. I don't hire a fight director, I do it myself. My father was a very famous fight director in this country; he was a great fencer who did all the *Robin Hood* series and the Errol Flynn stuff."

Her next *Trek* after *Suddenly Human* was *Disaster*, written as a homage to the popular Irwin Allen disaster movies, in which the Enterprise is disabled. How did she approach the episode? "I read the script and thought, 'How can I do this?', and I cast it the best I could and off we went. You only have seven days to shoot these things; it's not much time to think."

Working with Children

Both *Disaster* and Gabrielle's next com-

Gabrielle often uses performers she's worked with before





The High Ground wasn't "sensationalist"

mission *Imaginary Friend* featured juvenile performers. "They always give me the ones with the kids," she acknowledges. "I've worked with children a tremendous amount, and I like children so it's not a problem. You're only allowed certain hours to work with them and they have to go into school, so you have to schedule very carefully and it's a bit of a strain in getting through their work on time."

"I did long auditions for those parts. The little girl in *Imaginary Friend* was just wonderful — a natural. She was nine years old, and very bright. She wanted to be a doctor, she didn't want to be an actress when she grew up. She'd had a hole in the heart when she was little and she'd been cured, so she wanted to do heart surgery for children."

Gabrielle's most recent work on *ST:TNG* was the sixth season's *Face of the Enemy*, in which Deanna Troi is kidnapped, surgically altered, and forced to

act as a Romulan. "I went back and did it in November but I never saw the finished article. Marina was terrific in that, and it was very different for her. Carolyn Seymour was great too. It didn't concern me that she had played a similar rôle before [as the Romulan Commander in *Continion*], because a Romulan is a Romulan."

Had the large numbers of actors in heavy make-ups affected the filming itinerary?

"No. It affected what time they left home; they were in at three a.m!"

Bottle Stories

The majority of episodes Gabrielle directed have been shipboard — or 'bottle' — stories. Had this encouraged her to attempt new ways of shooting on the standard sets? "Actually that's one thing you shouldn't be trapped into; it's something young directors do. I think you just have to go for it in the best way you can and not try to be clever. The fans of *Star Trek* don't want to see arty-farty stuff. It's always shot very simply."

Gabrielle's next project is a feature film, after which she intends to find time for some more *ST:TNG*, and hopefully *Deep Space Nine* too.

So what qualities must a director possess to work on the series? "You have to deal with a lot of egos, on the producers' side and the actors, and you have to be prepared to get in there and be part of the team. You've got to be interested in the subject matter; you have to believe in *Space* and stuff, because they all take it so seriously. You have to take it seriously to a degree, otherwise it wouldn't be the great programme that it is."

"I believe there's somebody out there somewhere," she laughs, "so I'm all right!"

David Richardson

"The little girl in *Imaginary Friend* was just wonderful"



PULLING STRINGS BEHIND THE SCENES

Author: Nigel Robinson

BIRTHRIGHT, by Nigel Robinson, long-time *Doctor Who* author and former editor of the *Who* series of novelizations, is due out in August. Set in early Twentieth-century London and a barren world in the far future, it has the distinction of being the first novel in which the Doctor doesn't appear, and where most of the action is shared between his two companions — Benny and Ace.

Dead TARDIS

What gave Robinson the idea for a *New Adventure* without the Doctor?

"It wasn't initially my idea," he says. "I'd submitted a proposal to Peter Darvill-Evans which had the Doctor and Benny trapped in the London of 1909; with the TARDIS dead, Ace gone missing, and a race of insect-like aliens threatening the future of the planet. Peter liked it and told me so. There was just one tiny problem as David Banks' *Iceberg* was planned to be a 'companionless' book, could the Doctor please be taken out of *Birthright*?"

And how did he react to that? "I thought he was stark raving mad. A *Doctor Who* book without the Doctor? After I'd recovered from the shock I realized what a good idea it could be — and what a challenge. The Doctor has always helped his companions out of tough spots before. But how would they cope on their own? What have they learnt from him?"

Manipulative Doctor

"Actually, to say that the Doctor is absent from *Birthright* isn't true at all. He is there, in spirit, on every page, always manipulating people, pulling strings from behind the scenes. I've always been fascinated by the portrayal of the Seventh Doctor — as an alien being of slightly dubious morals, who isn't to be trusted. He travels in Time, in the Past and the

Future. If he knows what's going to happen how much can he then manipulate actions to his own ends? The events in *Birthright* couldn't have happened without the Doctor — perhaps he planned them all along. And if he did then there's no need for him to be present as his long and well-laid plans come to fruition.

The Puppet Master

"There's one favourite scene in the book where I describe him as a Puppet Master, pulling the strings of all the people he's ever come in contact with — Benny and Ace in particular. But I also try to show he's directly influenced the lives of all his other companions — including Victoria Waterfield's aunt."

There are several mentions of Victoria in the book, as well as instances of the Doctor interfering directly in the lives of some of his past companions, including Barbara. Does he feel that such self-referencing is important to a *New Adventure*?

"Who has been around now for thirty years, and you cannot ignore that history, nor do I in *Birthright*. But when that self-referencing becomes intrusive, rather than essential to the plot or themes of the book, when it becomes what I call 'fanboyish', then it's time to stop. That's a mistake that many writers, especially in the early days of the *New Adventures*, made — and I include myself in that."

Benny and Ace

How did he find writing for Benny and Ace? "Benny is a sheer joy to write for — mature, witty, a little self-indulgent and at times wonderfully naïve. As most of *Birthright* is set in 1909 it was great fun to have her trying to adapt to the customs of Edwardian London. Ace — well, Ace I'm not too sure about. The new tougher Ace is certainly a logical progression from the old angst-ridden teenager, but I'm still

unsure how the Doctor would accept her back on board the TARDIS."

As he said, much of the novel is set in London in 1909. Did he do much research for the book as, say, David McIntee did for his historical *White Darkness*?

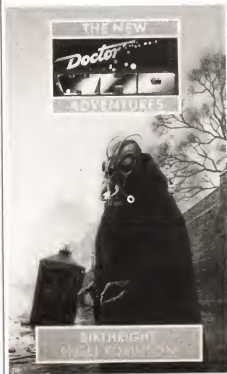
"Some. I know the society and the politics of the period very well anyway. Coutts, the Queen's bankers in the Strand, were very helpful indeed. I wrote them a letter asking for some basic information (like could the Doctor have opened a bank account there in 1868?) and they sent me a whole wealth of glossy brochures and books! So all the scenes set in the bank are as realistic as they could be, thanks to the Coutts archivists, as are all the locations mentioned in the book, from Benny's lodgings to the dives of the East End. In fact the Soho pub which becomes Benny's local and which she gets drunk in is still standing today, although under a different name, and is one of my regulars!"

Motivations

If he had to sum up *Birthright* in one word which would he use? "Self-interest," he says, definitely. "Every single person in the book — from Ace and Benny, right through to the Charri, the alien race who want to colonise Earth, and finally to Muldwych, the mysterious hermit who is my favourite character, is motivated by self-interest."

"In fact, there's only one 'character' in the entire book who doesn't act purely out of self-interest. I'll let you guess who he or she is — but it certainly isn't the Doctor..."

P Mantora



THEY'RE BACK!



RELEASED 9TH AUGUST 1993

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CI5... A TEAM FORMED BY THE HOME OFFICE TO IT OFFERS TOUGH, HARD MEN TO DEAL

"The Professionals" focused on the activities of Major George Cowley and his top operatives Bodie and Doyle - two of the forty hand-picked men and women who formed Criminal Intelligence Five (CI5) an elite clandestine unit which existed to bring military techniques to criminal law enforcement. The brief of CI5 was simple but devastatingly effective: to elevate criminal intelligence gathering to the same levels of sophistication which already existed in military intelligence and espionage. In order to achieve this CI5 agents had the authority to investigate any and every incident in the hope that this would help them to detect and eliminate criminal or terrorist activity before it could reach a point where it endangered the public. The methods CI5 used were unorthodox - including handcuffing a terrorist to his own nuclear bomb and forcing him to defuse it - and Cowley deterred his men from keeping records of their activities. However no-one ever called Cowley or his organisation fascist - at least not to his face.

The producers spared no expense in ensuring the authenticity of the show. Before filming began the actors had been put through a survival course run by several EV-SAS officers and as the public began to see CI5 as a realistic organisation armaments manufacture began to see The Professionals as a marketplace to unveil the latest designs in high-tech weaponry. For the 'Wild Justice' episode Enfield supplied the new sub-machine gun to the series' production team even before the Special Air Service would test them for adoption as the British Army's latest infantry weapon. This led to newspaper headlines such as CI5 Scoop SAS guns. Additionally Collins and Shaw were provided with Porsche Design Military Chronograph Wristwatches. These were originally designed for the Swiss Secret Service and were later adopted by the U.S.A.'s top-secret Delta Force and certain motor-racing teams.

To celebrate the success that previous volumes of 'The Professionals' have been enjoyed on video, Video Gems is releasing a limited edition cassette featuring three episodes from the first series including 'KLANSMAN' the only episode which has never been broadcast on British T.V.

The first episode on the compilation is 'CLOSE QUARTERS' an episode written by Brian Clemens which highlights the ruthless side of Bodie's personality.

After Bodie's hand is badly injured he is suspended from active duty and elects to take his girlfriend boating on the river. Meanwhile all CI5 operatives are ordered to keep an eye out for a group of terrorists currently hiding in England. They are most wanted criminals and have already assassinated one man since their arrival in U.K.

The late Gordon Jackson played Cowley, a tough Scots ex - MIS controller who still carried a bullet in the leg from his time in the Spanish Civil War. Cowley was the master of CI5 (answerable only to the Home Secretary and the Prime Minister). It was Cowley's suggestion that had first led to the formation of CI5 and he personally selected the people who were to carry out his orders and confront crime at every opportunity. Significantly the first two men chosen were Bodie and Doyle.



Lewis Collins played William Andrew Philip Bodie (who answered only to Bodie). Bodie was perhaps the most ruthless man in CI5 he had joined the Merchant Navy and jumped ship as a teenager, flying armaments into Africa and then worked as a mercenary in the world's hottest trouble spots. Upon his return to England, at the age of twenty-three, Bodie had joined the Parachute Regiment and later the S.A.S. Bodie always claimed to have taken part in undocumented 'Extinction' raids in Jordan and it was there that George Cowley saw his potential as CI5 agent.

Bodie shared a spirited relationship with his partner Doyle and although they often disagreed violently they shared a mutual respect for one another's professionalism.



Martin Shaw played Raymond Doyle. A former art student, Doyle was a Londoner who had been involved in a lot of childhood crime and had joined the Police 'to get some discipline'. Although he had little eye for art he became the finest handgun shot in the Metropolitan Police Force and was soon working as a detective on two of London's toughest beats- The East End and London's Docklands. Despite this, even after joining CI5 Doyle retained the more romantic side of his personality and, in certain cases, Doyle can act as the conscience of CI5 and bring out the more compassionate elements in Cowley's character. (Bodie regards compassion as a weakness for other people).



Bodie spots Myer, the leader of the gang on a yacht on his day off and captures him. Unfortunately he is spotted by the rest of the terrorists and a frantic chase ensues, first by boat then by car and finally to a church-house in the remote countryside. During the chase Bodie leaves such a trail of chaos and destruction in his wake that his CI5 colleagues are called into investigate. Meanwhile Bodie finds himself outnumbered and outgunned by terrorists who attack from all sides. He soon realises that overcoming the odds against him as well as guarding a cunning and violent prisoner and protecting a number of innocent people (including the women he loves) may be too much for an injured man.

TO COMBAT AN INCREASING WAVE OF TERRORISM. AL WITH TOUGH, HARD SITUATIONS....

(Avengers fans may find this episode especially interesting as Gabrielle Drake who plays Bodie's girlfriend in this episode last worked with Lewis Collins when they screen-tested to play Purdey and Gambit in the New Avengers).

The second episode released is "EVEREST WAS ALSO CONQUERED", another Brian Clemens' story which concerns Bodie and Doyle's investigation into a case of political corruption from the Nineteen Fifties. This scandal was overshadowed by press coverage of The Coronation of Queen Elizabeth II and the Conquest of Everest. It is only when an elderly politician, Sir Arden French, confesses to murder on his death-bed that the case is re-opened. However there are many who wish the secrets of the past to stay buried and are prepared to kill to ensure that they do. Before the investigation closes several people, including a C15 man will die, and George Cowley will have cause to regret one of his oldest friendships.

As an added bonus Woolworths and Video Gems are releasing a third episode on this tape. It is something of a rarity being the first time that this episode has been seen by the majority of viewers since it was banned from British TV screens each time The Professionals was shown. Ostensibly the reason for this is that the story is very violent (all 3 of our hero's are badly injured during the episode).

But it has been shown uncut on Australian TV and in several other countries and proved very popular. Many fans of the series feel that the reason for ITV's sensitivity is the story content which deals with racial violence in a challenging and realistic way.

Although, The Professionals dealt with many topical stories inspired by real-life event the producers discouraged the intrusion of factual or controversial storylines which is why C15 never operated in Northern Ireland, and may be why the racist overtones of this episode were considered unsuitable for viewing.

This is unfortunate since it is an excellent episode which stands 'up well' both as an action thriller and an example of Seventies lifestyle and attitudes. Discounting the flared trousers which our heroes favour (although even these are coming back into fashion), The Professionals stood as an example of the rock-solid competence of seventies British television "KLANSMAN" is uncompromising in its approach to the sensitive subject and the denouement is a genuine twist in the tale.



THE PROFESSIONALS

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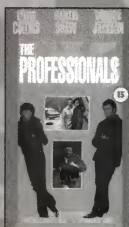
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Continued from page 7

Video Update - The Story So Far

(Please note: The list is subject to change)

August

- 2nd **ST:DS9: 2 releases**
Doctor Who: The Curse of Peladon
 : *The Power of the Daleks* (audio)
- 9th **Timeslip 3: The Year of the Burn-Up**
Thriller: 1 Coffin for the Bride/One Deadly Owner
 2 *Someone at Top of Stairs/Echo of Theresa Randall and Hopkirk (Deceased)*
 6 *House on Haunted Hill/Murder Ain't What...*
- 16th **UFO 11: Mindbender/The Long Sleep/Timelash**
- 23rd **Department S: 3 One of our Aircraft/Elegant Room**
 4 *Blackout/Cellarfull of Silence*
Man in a Suitcase: 3 All That Glitters/The Bridge
 4 *Day of Execution/Find that Lady*

September

- 6th **Doctor Who: The Chase/Remembrance of the Daleks**
 (stereo) - Dalek boxed set with Dalek booklet £29.99
 : *Paradise of Death* (Audio)
ST:DS9: 2 releases
ST:TNG: 70
ITC Compilations: 3 releases
Survivors: Gone to the Angels/Garland's War (Eps 5/6)
 : *Starvation/Spoil of War (Eps 7/8)*
- 20th **The Hitchhikers Guide to the Galaxy** (complete series
 doublepack)
The Champions: 9 Twelve Hours/Project Zero
 10 *Full Circle/Box Reply No 666*
 (include unseen footage)
Jason King: 3 Deadly Line/If It's Got to Go...
 4: *Buried in Cold...Variations on Theme*

October

- 4th **Doctor Who: The Trial of a Time Lord**
 (TARDIS box set) £34.99
 : *Fury from the Deep* (Audio)
ST:DS9: 2 releases
Sapphire and Steel: Wood Box Set £89.99
Space: 1999: Wood Box Set £89.99
TV Heaven: Wood Box Set £89.99
ST:TNG: 71/72

November

- 1st **Doctor Who: The Two Doctors** (doublepack)
 : *Resurrection of the Daleks*
Red Dwarf V: 2 releases (to be confirmed)
Red Dwarf I: Waiting for God
ST:DS9: 2 releases
Space: 1999: 15 New Adam.../Seeds of Destruction
 16 *AB Chrysalis/Catacombs of Moon*
- 22nd **ST:TNG: 73/74**
- January**
 4th **Doctor Who: 2 releases**
Survivors: Law and Order/The Future Hour (Eps 9/10)
 : *Revenge/Something of Value (Eps 11/12)*

To be scheduled

The Making of Blake's 7
 Single tapes are normally priced at £10.99 with doublepacks at £16.99. BBC audio releases retail at £7.15 and comprise two tapes. *The Green Death, Planet of Evil and Arc of Infinity* are three **Doctor Who** stories competing for two slots in January. Following the discovery of tapes of the 1973 Science Fiction drama *Moonbase 3*, BBC Enterprises are arranging clearances so that all six episodes can be released during 1994. An episode guide appears in a forthcoming issue of *TV Zone*...
The Zoo Gang has now been postponed. The three ITC Compilation volumes include episodes from most of the Fantasy series so far released. Now available from Polygram are 32 episodes of *Thunderbirds* compressed onto eight tapes at £9.99 a tape until September 10 when the price rises to £10.99

Book Update - The Story So Far

(Please note: The list is subject to change)

August

- 19th **ST 61: From the Depths** (Victor Milan) £3.99
Doctor Who: Birthright (Nigel Robinson)
 : *Evil of the Daleks* (John Peel)
- 26th **ST: Who Killed Captain Kirk?** (Graphic Novel - Peter David, Tom Sutton & Gordon Purcell)
ST: Shadows on the Sun (h/back & audio)
ST:TNG & DS9 1994 Calendars £5.99
Starfleet Academy: 1 Wolf's 1st Adventure (P David)

September

- 16th **Doctor Who: Invasion/Silver Nemesis** (reprint)
Iceberg (David Banks)
The Sixties (Howe/Stammers/Walker,
 paperback) £9.99
- 23rd **STTNG 27: Guises of the Mind** (Rebecca Neason)

October

- 14th **Starfleet Academy: 2 Line of Fire** (Peter David)
ST:DS9 2 Seige (Peter David)
 3 *Bloodletter* (K.W. Jeter)
- 20th **ST 62: The Great Starship Race** (Diane Carey) £3.99
- 21st **Doctor Who: The Scripts: Pirate Planet** (unconfirmed)
Bloodheat (Jim Mortimer)
The Demons/Leisure Hive (reprint)
Time Frame (David Howe) £15.99

November

- 15th **ST: The Price of the Phoenix** (reprint)
 (Sondra Marshak & Myrna Culbreath) £3.99
STTNG Make-Up FX Journal (Michael Westmore
 and Joe Nazzaro) £6.99
 (unconfirmed)
- Doctor Who: The Scripts: The Abominable Snowmen**
 (to be confirmed)
- **Doctor Who: The Dimension Riders** (Daniel Blythe)
Invasion of the Dinosaurs (reprint)
 6th *Doctor Handbook*
 (Howe/Stammers/Walker)
- 25th **ST: Power Klingon** (Okrand - audio)
ST: Faces of Fire (Friedman - audio)
ST: Best Destiny (Diane Carey - p/back & audio)
ST:TNG Imzadi (Peter David - audio)
ST:VI: Undiscovered Country (J.M. Dillard - audio)
ST:DS9 4 The Big Game (Sandy Schofield)

December

- 2nd **Doctor Who: The Left Handed Hummingbird**
 (Kale Orman)
The Web of Fear (reprint)
- 9th **ST:TNG Dark Mirror** (Diane Duane - h/back & audio)
- 12th **STTNG 28: Here There Be Dragons** (John Peel)

1994

January

- **Doctor Who: Conundrum** (Andrew Lyons)
Day of the Daleks (reprint)
ST: The Starless World

February

- **Doctor Who: No Future** (Paul Cornell)
Robots of Death (reprint)
ST: Perry's Planet

March

- Doctor Who Tragedy Day** (Gareth Roberts)
ST: Graphic Novel

April

- Doctor Who Legacy** (Gary Russell)
ST: Mudd's Angels

May

- Doctor Who Theatre of War** (Justin Richards)

June

- Doctor Who All Consuming Fire** (Andy Lane)
Resurrection of the Daleks (Eric Saward)
ST: Trek to Madworld

July

- Doctor Who Untitled** (Terrance Dicks)

August

- Doctor Who Untitled** (David McIntee)

Eric Saward has been commissioned to write *Return of the Autons* - Robert Holmes' storyline for the aborted season 23.



TV Zone Letters
PO Box 371
LONDON SW14 8JL, UK
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Mysterious Lost Islands

Marlin Sargent
Lincoln

Does anyone recall a late 70s' series usually shown on ITV Saturday mornings called **The Lost Islands**? An explorative sailing ship 'The United Worlds' (?) had been financed by a millionaire to have teenage students from every country on the globe (studying the ocean?) as a kind of peace gesture between nations. When a storm breaks the journey the life boats are let down. The storm subsides but five students are washed up on a strange Pacific island where the local populace is at peasant level and ruled over by a mysterious hooded figure (with overtones of mysticism and **Star Trek's** *Return of the Archons*). A place where our heroes have to use modern technology (70s' that is) and wits to stay alive. The series was quite well made but I've not seen it mentioned at all. Maybe it wasn't very well networked. I also recall another series from about the same period. It was about as intellectual as **Batman** and as serious as **Lost in Space** but fun at the time. It was called **Mystery Island** and shown after **Tiswas**; it seemed quite straight laced! It involved three more of the young student clean-cut American high school types. Chuck, Sandy and Sue — flying over the aforesaid island with 'Pops' a marvel of latest technology (who was in actual fact the robot from **Lost in Space** with a few minor alterations) — are forced down by Doctor Strange using his projector beam ray! Basically he wanted some circuitry for his own master computer — a colossal machine called 'Titan', which he intended to use to dominate the world. The series also had such characters as Mudmen and Klegg — a heavy with less brains than a retarded Ferengi, and had such wild ideas as



Phasers at the ready in the 'immaculate' **Deep Space 9**

gravity rays and light bridges etc. No more and no less original than **Flash Gordon**.

Editor: Well we at TV Zone certainly remember both of the programmes you mention. However, beyond these recollections we have been unable to discover any further details about either of these shows. If any of our readers have any information, drop us a line.

Tarnished Gold

Lee Mendham
Chatham, Kent

With reference to Dave Allen's letter concerning UK Gold's reception in #43: I'm not surprised that the channel continues to blame poor quality on viewers' equipment. In my experience satellite companies' PR departments are past masters at evading responsibility. My advice to viewers is not to bother fiddling with your receivers because it won't do any good. Blaming poor satellite reception on bad weather is a classic — it's satellite tv's answer to BR's 'wrong type of snow'. The only kind of bad weather that can affect satellite reception is heavy cloud or rain — does the phrase 'hosepipe ban' mean anything to UK Gold?

I have an alternative theory concerning UK Gold's poor picture: their transmission tapes are badly mastered. I don't hold out much hope for improvement. A channel that doesn't respect the physical integrity of its 'classic' programming isn't likely to worry too

much about a little thing like picture quality. Anyway, I've had it up to here with UK Gold. Reams of complaints have brought forth only reams of bland excuses. From now on, if I want to watch classic programmes I'll either buy the videos or wait for them to turn up on terrestrial TV. Sour grapes you may, but I'm tired of being given the pip.

Moore Saint?

Liam Stammers
Rochester

Could you find out whether ITC video plans to release any more episodes of **Return of the Saint**? I've also noticed that no-one who writes for the magazine has written a review of that other great cult series, **The Professionals**...
Editor: According to a company spokesperson, ITC plan to release more Return of the Saint videos in 1994, although no dates have been set. We are planning items on The Professionals, but again, no time has been confirmed.

Infantile?

Nick Robinson
Kenilworth, Warks

Congratulations to David Thomas Downing, never have I seen such an epic case of a letter lost amid meaningless, spiteful, bilious and patently false criticism that would look out of place in even the most tawdry of tabloids. The mentality of a 'my series-is-better-than-yours' argu-

ment is too infantile for words, especially those that Mr Downing chooses to use. Indeed, I daresay that the arguments he tries to level at **Star Trek** can quite easily be applied to both **Doctor Who** and **Blake's 7**. Sci-Fi shows are very much like beauty — everything depends on the eye of the beholder. To call one set of fans stupid while taking the intellectual high-ground for yourself is very, very questionable. 'Develop A Mind' he urges the Trekkies... I wonder how many people will point out that Dr Stephen Hawking is a **Trek** fan. Okay, a cheap, highly predictable repost, but to a far cheaper accusation. If you take the three series and look at each one separately you'll find good and bad in all three. Nothing is perfect, nothing ever will be. But all three entertain millions of people world-wide and none deserve the banal, but damning criticism that Mr Downing spouts.

Gordon Barr

Bridge of Weir, Renfrewshire
Perhaps he has only seen a few, early episodes of **Star Trek: The Next Generation**, when the cast and crew were still trying to find their feet. This could possibly explain his attitude, but even then, back in the 'early days' many classic episodes were produced — *Measure of a Man* for example.

Certainly, no-one who has seen such classic episodes as *I, Borg*, *Darmok*, *The Inner Light*, or *The Best of Both Worlds* could call the show "pathetic child's Sci-Fi".

As for his comment on the acting, how anyone who has seen Patrick Stewart's brilliant portrayal of Picard in *Chain of Command, Part II* can call the show badly acted is beyond me. Brent Spiner is a brilliant actor, who unfortunately does not get much chance to prove it as the emotionless Data. When he does get the opportunity though, he shines, as in *Starship Mine* when he is mimicking a Starbase commander.

Diane Bedford

Croydon, Australia
Dear, Dear David Thomas Downing — what a marvellous letter you penned — exposing once and for all that 'yankie crud' **Star Trek**. Thank the four deities I'm not the only Super Brain alive in this Trekkie infested world. You're dead right

David... when I just imagine the poor acting repertoire of Brent Spiner, LeVar Burton and Marina Sirtis (you forgot Patrick Stewart) I feel like vomiting in Chromakey (blue, isn't it). How did Paramount dream of competing with the likes of Janet Fielding, Matthew Waterhouse and Colin Baker... to name a few, I dare not even mention the Holy name of Tarrant in the same sentence as that of Data... ops.

And you're soo right about the mature realistic 'Monsters' of **Doctor Who**. Those imaginative Tractators and Nimons make those silly Borg things look extremely crude and unbelievable. You and I, of course, know just what aliens look like... like the Bannerman. The Bannermen must be aliens... surely no humans could be so ugly. Then there's the technology... I will restrict my comments to one word... K9 — is that a word? never mind — you get my drift. So here's my plan... We set our sonic screwdrivers to 'rubbish collection' and bundle all **Star Trek** footage into an aeroplane marked 'Somalia emergency aid' and when it's pinched by warlords they'll have their brains turned to jello... either that or they'll swallow all that peace and friendship garbage and stop killing each other.

Unfortunately, Dave (may I call you Dave?) you will discover that there are many folks out there who think all SF fans are pathetic and childish... so grow a heart and accept all SF fans for what we are... friends. Live long and prosper!

Editor: Looks as if the young Mr Downing has opened a veritable can of worms — keep your comments coming in!

Deeply Impressed

Colin D Neal

Lower Earley, Berkshire
Star Trek: Deep Space Nine is excellent, even though the video cost me £35, but I need it when I'm doing my 'A'-levels! The opening teaser is stunning, the title sequence and character set are gorgeous and on the whole the presentation is immaculate. The sets are amazing, I love the doors that open like cog wheels from a clock. The \$12million budget has produced a pilot with exceptional special effects, bright colourful photography from Marvin Rush, and a very good score and majestic main

theme from Dennis McCarthy. The plot wasn't gripping, but compared with *Enterprise* at *Fairport* then it simply glows. The acting was on the whole very inspiring and promising, but what about her fiendish family: Cy-Star, Yung-Star and It-Star and her co-villains Sram, Moid, Yuri the Bear and Lord Tempo? And from the live-action Anderson shows, surely **Space: 1999** produced a nefarious alien or two who would have merited inclusion? Finally, what happened to the letter Y? I can only assume that it was omitted due to a printing error - for I can't believe that you wouldn't have included an entry for the Yeti! I thought this might jog some memories.

Editor: Can the Yeti really be described as Supervillains? We at TV Zone catalogue them under Monsters - maybe that's a cue for a Monsters special...

Super Villains

Brenda Hazel
Banbury, Oxon

I very much enjoyed your themed index in the Supervillains special which inspired me to compile a few statistics: I counted the grand total of 196 villains in 37 TV productions. Easily the show with the most villains was **Doctor Who** with a sum of 54! In second place was **Batman** with 35 and in third place was **Star Trek** with 25. **Wonder Woman** managed 12 while **Star Trek: The Next Generation** achieved 11.

However, to my mind there were a few omissions and inconsistencies: there was no mention of **The Man from UNCLE** and that whole nest of master-villains: THRUSH! And from **Sherlock Holmes** where was that criminal mastermind, Professor Moriarty? In your Editorial you stated that Titan must have been one of the earliest tv fantasy villains, but what about his predecessors from the Gerry Anderson stable? You included **Masterspy** from **Supercar** (but did not list the 11 episodes he appeared in) and omitted Zarin, his accomplice. No reference was made to the other felonious pair from that series, Harper and Judd, who appeared in a further 3 episodes. The next Anderson series, **Fireball XL5**, was completely overlooked: regular adversaries for Steve Zodiac and his crew were Mr and Mrs Space Spy (Boris and Grizelda) and those hostile aliens, the Subterrains. Back to Titan and **Stingray**: whilst his subordinate, Agent X20, was honoured with an episode listing, poor old Titan was not. From **Captain**

Scarlet and the Mysterons you cited Captain Black, but there was no entry for the Mysterons themselves. I was pleased to see that Zeldra from **Terra-hawks** gained a mention, but what about her fiendish family: Cy-Star, Yung-Star and It-Star and her co-villains Sram, Moid, Yuri the Bear and Lord Tempo? And from the live-action Anderson shows, surely **Space: 1999** produced a nefarious alien or two who would have merited inclusion? Finally, what happened to the letter Y? I can only assume that it was omitted due to a printing error - for I can't believe that you wouldn't have included an entry for the Yeti! I thought this might jog some memories.

Editor: Can the Yeti really be described as Supervillains? We at TV Zone catalogue them under Monsters - maybe that's a cue for a Monsters special...

War Cry

Daniel Barratt
Sidmouth, Devon

Having been a reader of your magazine since your first issue back in September 1989, I would like to express my appreciation regarding the variety of telefantasy you have covered. However, I would also like to express my concern over the fact that, ever since various ITV regions have been showing episodes of the American series **War of the Worlds** it has received very little coverage at all. I would hope **TV Zone** plans to cover the series in more depth in future issues. Primarily, I, and I am sure a great many other fans of **War of the Worlds** would like to see an episode guide, as

the ITV Network may not transmit the episodes in the correct order and so an episode guide would be very useful as a reference.

Editor: You wish is our command! An episode guide will appear in the forthcoming TV Zone special, on sale 12th August, which focuses on the numerous time Earth has been invaded.

Sky High Cost

M Michaels
London W4

In reply to your readers complaining that the BBC are stingy — I enclose a letter regarding **Deep Space Nine** and **The Next Generation**.

Dear Ms Michaels, The BBC has indeed acquired **Star Trek: The Next Generation** series 4, 5 and 6, and **Deep Space Nine**. Our licence period does not begin until next year.

I would rather rent or buy Sci-Fi videos instead of a satellite dish as I can't stand the constant breaks during the programmes. Also, I don't particularly want to own a dish just to receive two programmes which are available on video and have been for a long time. There certainly isn't enough screened on the channels to justify paying for Sky.

Incidentally, if people really want to receive loads of stations worth for cable — much more choice — even more crap — no ugly dish to ruin the brickwork.

Editor: Just endless noise, dust and disruption as roads and gardens are torn up, relayed several eons later with inferior tarmac by cowboy contractors — if you're lucky enough to live in the 30% of the UK that is due to be cabled up...

War of the Worlds, bursting out of the next TV Zone

EARTH SHATTERING





QUANTUM LEAP: *THE PILOT*

The Plot

AN attractive young woman, dressed for a night on the town, waits at the side of a desert road. The flickering lights in heels and car-rings inform us that this is some time in the near future. A car drives up with her date at the wheel. When she remarks on the strange blue light on the horizon, the driver, Al, fobs her off with stories about lightning and electrical storms. She insists that she has heard rumours of a Top Secret government project in the desert when Al suddenly gets a frantic call from his home base. A scientist called Gooshi announces that Sam is 'leaping'...

Sam wakes up in a warm bed and declares "We did it!". "Did what?" asks the woman next to him. Sam suddenly realizes he's lost his memory... but knows he doesn't belong in an unfamiliar bed with a woman he doesn't recognise who calls him 'Tom'. There's another surprise — she's pregnant. Befuddled, Sam stands in the shower; the reflection isn't him... and a young boy appears and calls him 'daddy'!

Right and below:
Time travel partnership, Sam and Al





Scott Bakula and Dean Cain at the very start of the series

Gradually, Sam discovers that he is Captain Tom Stratton of the US Air Force, and the year is 1956. His wife's name is Peg, and his best friend is Captain 'Bird Dog' Birdell. He and Birdell are among a group of pilots testing a new plane codenamed the X2. Sam realizes that not only is he not Captain Tom Stratton, but that he can't fly either...

Confiding in Birdell that he can't fly, Sam discovers that Stratton has a reputation as a practical joker. At a stop for petrol, Sam is baffled by the fleeting appearance of someone in modern clothes waving at him. It is Al.

Later, on a test flight, Sam is just beginning to enjoy the experience when he's handed the controls! The plane veers wildly out of control before Birdell takes over, and the other pilots, convinced he's kidding around, are highly amused by how far Tom Stratton will take a joke. Once again, Sam catches a fleeting glimpse of the strange man waving at him from the back of the plane. The situation turns grim seconds later when one of the other test 'planes explodes... but the pilot has ejected in time. The X2 clearly still has some bugs to be ironed out.

That night at a forces party, Peg Stratton is surprised to find that her husband has mysteriously become a better dancer...

and for once is spending time with her instead of talking nuts and bolts with his fellow pilots. As she puzzles over this new attentiveness, Sam notices the mysterious man again, standing over by the juke box... and discovers that only he can see him. Making his excuses, he sidles over to speak to the apparition. Is he dead? And how is it this fellow knows his real name? Al realizes Sam has amnesia. Sam follows Al into the car park and is astonished to see his jovial tormentor disappear through an invisible door. Sam returns to the party, wishing he could wake up from this horrible nightmare.

On the way home, Peg confronts Tom with his uncharacteristic behaviour. He tries to tell her the truth — he's not Tom, he's Sam, he isn't a pilot, and he doesn't know her. Seeing how hurt and upset she is by what she perceives as obviously cruel nonsense, he realizes the futility of his decision and apologises for taking the 'joke' too far. That night, his memory gradually returns. He was raised on a farm in Indiana, has a sister called Kate, and his father died in 1974. Sam attempts to call his father, realizing that he will still be alive in 1956... but when the operator asks for his surname, he cannot recall it, and breaks down in tears.

When his/Tom's son walks in unexpectedly, he passes it off as a cold, but doesn't want to cancel their fishing trip. At the river, the Al turns up again, claiming to be a hologram. Sam is amazed to realize that he understands the concept, even though he's supposed to be from 1956. Al informs him that he is part of a Time travel project from the future which in theory should allow him to 'quantum leap' during his own lifetime, from his birth in 1953 to the present. In his haste to prove the value of the project to the authorities holding the funding, Sam took his first 'leap', but the process caused him to lose his memory, and now they can't bring him home. As for the real Tom Stratton, "when you went in, he came out". They're going to try to retrieve him on Tuesday... the only catch is that Tom/Sam is due to test fly the X2 on Monday... and Ziggy the computer has discovered that Tom will not/did not survive the test. The plane will crash and burn when it hits Mach Three.

As a former astronaut, Al tells Sam that he'll be able to guide Sam through the test flight and avoid the accident, and materializes just in time to help him out. They won't be able to risk landing the flight though — Sam will have to eject once the test is in progress. As Sam ejects safely at the last moment, he and Al discover the fault with the X2 — the heat is boiling the fuel and causing it to explode.

Once safely on the ground, Sam discovers that Peg has gone into premature labour, and is able to change history again by giving medical advice from the future that will save the baby's life. Having saved the lives of Tom and his child, Sam disappears from 1956, but doesn't return home. Instead, he materializes at a Texas baseball game in the 1960's... on the field!

Back on the bench, Sam discovers that his name is Tim Fox... and his dog senses that he is not who he should be! Al appears and subdues the dog, telling Sam that it's a week since he left 1956. For Sam, the departure and arrival have been instantaneous, and it's 1968. When Sam starts raging about his plight and the inefficiency of the computer Ziggy, Al tells him that the Quantum Leap project is his own. "Time Magazine called you the next Einstein. If there's one guy who could figure out how to bring you back... it's you!". Before winning the ball game, and saving Fox from a lifetime of despair, Sam is able to call his father and fumble his way through a cautious conversation. Al has told him that his full name is Sam Beckett, and he can finally place the call. Another mission completed, Sam 'leaps' again... and finds himself behind a classroom desk and faced with a sea of attentive students waiting for him to take class...

Credits

Sam Beckett Scott Bakula
 Al Dean Stockwell
 Peg Stratton Jennifer Runyon
 Mike Stratton Christian Van Dorn
 Captain Birdell John Allen Nelson
 Weird Ernie Bruce McGill
 Dr Burger WK Stratton
 Captain LaMott Larry Poindexter
 John Beckett Newell Alexander

Writer/Creator Donald P Bellisario
 Director David Hemmings
 Producer Harker Wade
 Art Director Cameron Birnie
 Photography Roy Wagner
 Music Mike Post

Background

Quantum Leap was conceived by writer/director/producer Donald P Bellisario, whose first foray into Science Fiction was **Battlestar Galactica**. His other credits include **Kojak**, **Magnum, PI**, **Airwolf** and **Tales of the Gold Monkey**.

Bellisario intended that his series should incorporate Fantasy, Drama, Comedy, Science Fiction and Adventure. "Every

producer believes his show is unique," he said as the pilot went to air, "but viewers will be hard pressed to find anything on television like **Quantum Leap**."

The programme was very much a family affair for Bellisario. Not only was his son David an Associate Producer for the series, his wife Deborah Pratt was a producer and wrote many of the best episodes.

Scott Bakula (who had previously starred in **Eisenhower** and **Lutz**, **Gung Ho** and **Designing Women**) was cast as Sam Beckett. Bakula saw the part as "a tap dancer", with Sam leaping into unknown territory each week and improvising in each new situation. "It gives me a great opportunity to play a wide range of emotions and experiences," Bakula continued. "Meanwhile Sam and the audience simultaneously discover bits and pieces about his past."

The rôle of the observer Al went to Dean Stockwell, who began his career in show-business over forty years ago as a child actor. At the age of sixteen he abandoned Hollywood: "I cut my hair off, changed my name and disappeared into the countryside. I took odd jobs for five years; then when I ran out of things to do, I went back into the business to try again." His extensive television credits have included **Colombo**, **The Twilight Zone** and **Murder**

She Wrote, and he has appeared in movies as diverse as **Blue Velvet**, **Tucker**, **Paris, Texas** and **Beverly Hills Cop II**.

Upon winning the rôle of Al, Stockwell claimed: "I've never played a continuing character before and look forward to the new challenge of making Albert interesting and viable over time. I intend to invest him with my own brand of irony and alien humour." Few could argue that Stockwell failed to achieve his aim...

Made at Universal Studios in Los Angeles for the NBC Network, **Quantum Leap** premièred in America during March 1989. The flexible format won the show a loyal audience, which remained throughout a five-season run. Its future remains uncertain: although production has ceased, there is still talk of more episodes being made for overseas customers, possibly in a similar vein to ITV's deal on **Baywatch**.

The essence of the series is perhaps best summed up by the first season's press release blurb: '**Quantum Leap** is the promise of a second chance. With each leap, Sam is given the opportunity to make things right — change the lives of the people he becomes for the better and in the end, hopefully, make the world a better place.'

Plot and Credits: Jon Abbot
Background: Richard Houldsworth



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MARY RIDGE

THE FINAL DAYS OF

BLAKE'S 7

In the final part of our interview the director recalls the fourth series of Blake's 7.

TV Zone: Many fans of *Blake's 7* were unhappy with the episode *Power* because of its sexist overtones. Do you agree with some of those criticisms?

Mary Ridge: I never liked that script. One just got on with it and tried to make it. I know Paul [Darrow] didn't like it very much either. I think it was ill conceived, but by the time we got it, it had obviously been passed, and was in the rotation of being done. One couldn't say, "I won't do that one".

Mud Fight

TVZ: Didn't you have a lot of fight scenes in that one that had to be choreographed?

Ridge: That was all right, I quite liked those. We were filming it in Benchworth Quarry, and we got kind of waterlogged. About a week before we got there it had rained non-stop, and people told me we were in trouble because it was basically this grey stuff.

We started filming these fight sequences and I actually had to stop them, because they were using these broadswords which were terribly dangerous, and they had gotten so much clay on their feet that they couldn't move. I asked the fight chap, "Do you think it's safe?" and he said, "It's your decision," which I thought was a bit mean. I said, "Stop, we'll find another location". The next Monday I found this lovely hollow and was able to send a camera on a crane right over the middle of it. It looked wonderful.

Those scenes were awful to shoot, be-

cause it never stopped raining. I couldn't pan down because of all the splashing below, and I couldn't go low and pan up because the lens was full of water.

TVZ: Moving onto *Animals*, were you aware you were going to have trouble making those silly-looking creature look good on screen?

Ridge: That's right. They were supposed to be human animals, but I don't know if that worked or not. Suzanne Jansen, who did the make-up on that one, was very good at designing the heads, but there was the usual question: who do they belong to, costume, make-up or are they props? I think she actually did some research on them, and her ideas were good.

Again, we had so much rain on that one, we were always saying to someone "Could you try and walk a little more quietly?" while they were walking around with a dinner plate of clay on their feet. Every time you scraped it all off, they had already collected it again.

We used to go back to the hotel every evening completely sodden, and everyone's bed was full of this dry cement. The hotel finally put up a notice asking the BBC to put all their boots by the front door.

Headhunting

TVZ: Do you recall any problems while you were filming *Headhunter*, based on the fact the locals weren't used to seeing a headless body running around the countryside?

Ridge: We didn't really see anyone except ourselves for those three weeks, and then we moved to this bridge for the android scene. It was this green and pleasant land down the road in Surrey, and there was a lovely little wrought iron bridge. It had graffiti all over it, and since we were allowed to film there, we said we would paint it with green enamel paint.

The proud creations of make-up designer Suzanne Jansen from *Animals*





Tarrant, Vila and Avon — are they really dead?

The only fine-ish morning we had was on the day of filming, so when we got there, the painter had just finished doing it, and the bridge was still wet. I walked onto it and got covered in green paint, so the painter lent me a large can of turpentine so we could clean everybody up.

In fact, the cast learned from my mistake, but as we were having coffee one side of the bridge, I suddenly saw this gentleman from the council, who had given us permission to use the bridge, and he was walking across it. He was wearing this light mackintosh which was floating around him, and I remember thinking "Too late!" He came over and thanked us for painting it, and I could see bits of green paint all over him.

TVZ: Do you remember Josette Simon

Blake: Avon, not yet smiling



trying to affix explosive to the side of the bridge which kept falling off?

Ridge: That's right! We were all a bit tired by then. To be perpetually wet, and every time the actors stopped somebody came up just before the take and started fiddling with them. They were so good, but by the time we got to that bridge, we were all knackered.

I also remember trying to float the android's gauntlet down the river, which sounds very simple, but it turned out to be the most difficult shot of the whole four week's shooting. Either we kept missing it, or it got stuck.

The End

TVZ: Let's move on to *Blake*, the final episode. Obviously the one scene everybody remembers is the closing moments in which Avon kills Blake, and the rest of the crew is shot in slow motion.

Ridge: I decided I would quite like to put the slow motion in, because I thought it would give the scene a slightly unreal feeling. It also left it open that maybe they weren't dead, just stunned, which is why there was no blood. I was leading up to the thing that really mattered, which was the fact that Avon shot Blake, which is the last thing in the world he would want to do, and having shot him, he probably realized it was a mistake, that Blake hadn't betrayed him.

I wanted Blake in the centre, with Paul absolutely motionless, so he wasn't aware that everybody else had gone down and he was totally isolated. It wasn't until the end that he looks up and sees all these people amassed in front of him. As he looks up he automatically brings his gun up, even

though he doesn't have a chance in hell. We then cut in on him in three cuts, then had the three shots, which could have been him shooting, it could have been them shooting. It could have been anything. I wanted that unreal quality, because I didn't feel they could have been annihilated like that unless it was a drug thing. There was also the fact that they were totally stunned by Blake's death as well, so they were no longer really functioning.

We only had something like seven extras for that scene as there were only seven costumes. First we put three behind everybody, and then shifted them around so it looked like the whole thing was enclosed, and they were massed on Avon as well.

Final Smile

TVZ: Did you deliberately want Paul to have that smile at the end?

Ridge: Yes, and again, his smile was so much a part of him that you never knew if it boded good or ill. I think I gave Paul quite a tough time in that last episode, because in the scene where Blake starts coming towards him to explain and Avon says "Stand still!", I told him he had to find a different way to say that. I said, "It's Blake, you don't actually want to shoot him, so if he stands still maybe you won't have to." Of course, Blake doesn't stand still.

I was surprised at the amount of blood and gore that came from Gareth. Visual effects had been told to make his death certain, because that was part of the bargain. He would come back and do the last episode for us, but it was to remain quite

clear he couldn't return. Of course, every time I turned my back Gareth went back to visual effects and got them to put a bit more blood and explosives in!

TVZ: Were you as surprised as everyone else that **Blake's 7** was not picked up for a fifth series?

Ridge: I was, and I was actually the bad girl of the lot, because I had done it. I had a letter from a dear little boy who was sick saying, 'Why did you do that? Why did you kill my friends?' and someone wrote 'Don't ever come up to Cheshire — you will not be welcome!'

I think it's very stupid; people still ask

for it, don't they? It would probably need a re-think to move it on a bit.

TV Zone: But Blake would still have been the linchpin of the series, even if he was no longer there.

Ridge: When we were filming that scene around the fire, I realized in a way what a loss he'd been; that character, that difference, that strength. He was wonderful with Paul, because he didn't really have anyone else who was strong enough. When Steve [Pacey] came into it he was relatively inexperienced although he got much better. Towards the end he would do anything. He also got

better with Paul as well, so that would have been the original concept of two strong men there, although Gareth would have been stronger.

If **Blake's 7** were to come back, one would have needed somebody strong to replace Gareth, who had a marvellous presence. We'd have needed to pick up someone on a planet somewhere, someone on the same level as Paul, so in fact he had to work harder for a living. He was very good at it, which is why I stirred him up, tried not to let him take the easy way out. If he'd had someone stronger against him, I think the series could have gone again.

Joe Nazzaro

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Announcements

N Ireland QUANTUM LEAP Appreciation Association meetings on 3rd Saturday of every month. Episodes, quizzes, discussions etc. UK Mainland 'Leapers' very welcome! Details with ssa: Q.L.A.A.N.I., 246 Comber Road, LISBURN, NI W6BT B27 6ZX.

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Conventions

Greenwood IV celebrate the 10th anniversary of Robin of Sherwood. Guests - numerous members of cast. 27th-29th August. For more information contact High Hopes, La Vrangue, St Peter Port, Guernsey.

The London Away Team one-day Star Trek can happens on 20th November in London WC1. Send SAE to LATGON, 36 Everwood Close, Carlton Drive, London SW15 2DA.

Armadacon 5 12-14th November 1993, Astor Hotel, Plymouth. Guests: Danny John-Jules, Martin Bower, Bob Shaw, Mike Jeffries. Weekend £20. Student, child, single day rates available. Contact 4 Gleanage Avenue, Plymouth PL3 5HL. (0752) 267873. Hotel £29 pppn.

Excalibur 13-15th August 93, Canterbury University, Kent. Featuring 'Blake's 7, Robin of Sherwood, Anderson, Garrison's Gorillas. Possible guests: Clive Mantle, Nickolas Grace, Christopher Cary. More possible. SAE: 19 Chester Avenue, Betherdsen, Ashford, Kent TN26 3BN.

Prisoner Convention, 21-22 August. Official Appreciation Society's annual event at series' filming location, Portmeirion, North Wales. Details with SAE to Six of One, Box 60, Harrogate HG1 2TP. Be seeing you?

Kaleidoscopes Rare TV Event, Shourdridge Town Hall 14th August. Admission FREE! All day guests and screenings; Avengers, Timeslip (colour!), Pathfinders To Mars (COMPLETE!), Pinks! Details: SSAE - 93 Old Park Road, Dudley DY1 3NG.

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Please note release dates are subject to last minute revisions.

STAR TREK

Windows on a Lost World (#60)

by V E Mitchell

Publisher: Titan Books

Price: £3.99

Published: 24 Jun '93

THE Enterprise finds a lush but empty world populated by glass structures resembling windows. First Chekov and a *Prisoner Cell Block H*-like archaeologist blunder through and vanish and then, taking more than a foolhardy risk, Kirk and some expendable red shirts follow suit.

Of course only a real man like Kirk can understand what happens next. Funny that — he realizes he's been turned into a crab. Clearly an everyday occurrence one recognizes immediately. And being the strong, intelligent chap he is, he manages to overcome most of his host's more instinctive urges and seek a resolution while the red shirts kill each other. Unfortunately Chekov isn't killed and Kirk learns to communicate with an equally unbeliev-

ably deductive Spock — obviously they'd both seen recent re-runs of *Close Encounters of the Third Kind*.

VE Mitchell is an authoress whose other *Star Trek* works are of a vastly higher calibre than this rather rushed and bland attempt.

Where *Windows on a Lost World* fails to be entertaining, apart from the above wholly unbelievable incidents, is in its complete lack of point. By the end of the book everyone calmly sits around feeling sorry for the guys that didn't make it (no one puts Chekov on trial for murder unfortunately) and reckons that they'll stay away from now on, à la Talos IV. All very well, but this essentially linear plot needs something more. Why wasn't someone planning to exploit these windows — great weapon they'd make. Stick 'em in front of a Romulan bird of prey and see it emerge as a Dinky toy. Throw a Klingon through it and see a Teenage Mutant Ninja (I mean, Hero) Turtle come out!

Mark Chappell

STAR TREK

The Galactic Whirlpool

by David Gerrold

Publisher: Titan Books

Price: £3.99

Published: 15 Jul '93

ORIGINALLY published in 1980, *The Galactic Whirlpool* was one of the last of the original *Trek* novels published by Bantam. Since then *Trek* fiction has progressed in leaps and bounds to the reasonably respectable level it enjoys today. As such, Titan's reissue of Gerrold's novel is rather like a pair of flared trousers in your wardrobe — dated and unwanted.

The Enterprise encounters a giant vessel which it transpires is a generation ship launched from Earth centuries earlier. Inside, however, the descendants of the original crew have divided into opposing factions and have forgotten their original mission believing the confines of their vessel to be the extent of the entire Universe. The crew of the Enterprise soon discover that the ship is on a collision course with a black hole and it is up to Kirk and friends to save the day.

Generation ships are nothing new in Science Fiction or indeed in *Star Trek* (*For the World is Hollow and I Have Touched the Sky*). As an experienced *Trek* writer, Gerrold should have known better.

The simplistic plot plods along at a snail's pace punctuated by lengthy passages and even chapters detailing tedious technical information and mind numbing shipboard protocol. The characterizations



of the *Trek* regulars are gross parodies of their tv selves who habitually talk in jargonese. Gerrold takes the opportunity to reintroduce Lieutenant Kevin Riley, a popular minor character who appeared in two television episodes. Riley is endowed with a great deal of background and is right at the forefront of the action, such as it is, but to ill effect.

The Galactic Whirlpool is a book out of time and considering the quality of some of the more recent *Trek* novels, is also out of its depth. Do yourself a favour and don't waste your hard-earned pennies.

John Ainsworth

DOCTOR WHO

The Power of the Daleks

by John Peel

Publisher: Virgin

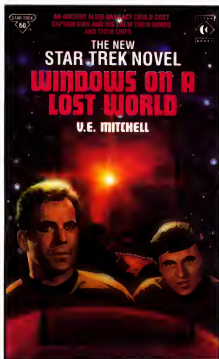
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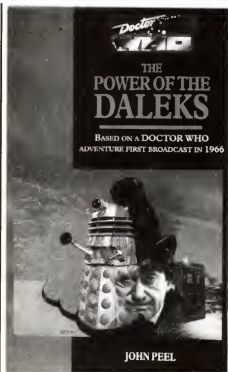
Released: July '93

IT'S been some time since the last new *Doctor Who* adaptation. In the meantime, we've had a flurry of the extremely popular *New Adventures* books, aimed at an older audience. That guideline now seems to apply to any new novelizations — *Power* comes in at around 250 pages, and is much weightier than previous entries in the *Who* library.

The higher word count gives author John Peel more freedom to expand on the original storyline, but he goes too far. His version of *Power* features an unnecessary and lengthy reprise of *The Tenth Planet*, as we open with Ben searching the Cyber-ship for the Doctor and Polly.

There are numerous continuity references which detract from the story; there





is mention of UNIT, Benton, Sarah Jane Smith... Later Peel again goes continuity crazy, deciding to link *Power* with the 1971 story *Colony in Space* by having the Colonists working for the International Mining Corporation. Sorry, didn't like it.

When the regeneration eventually takes place (page 17!), Peel's description is quite evocative. The Doctor's 'skin seemed to be in motion' — much more ambitious than the simple mix of shots the tv regenerations offered. However, a major disappointment is that the scene in which the Doctor sees his previous incarnation in a mirror has been lost; instead he looks into the mirror 'as if he were seeing a ghost'. An unnecessary amendment to one of the story's highlights...

In his notes, the author mentions that some of the novel is adapted from the un-edited rehearsal scripts, which contained extra scenes. It is difficult to comprehend which are Peel's own additions, and what was lost from the scripts. One assumes that the extensive sequence in Chapter Six in which the Doctor and his companions are examined by the medical officer Thane is an example of the latter; but then again it might not be!

Despite a number of irritating faults, *Power of the Daleks* is enjoyable. The source material is so good that Peel would have to do something pretty appalling to spoil it. It's a story of misconceptions; Ben suspects that the new Doctor is an imposter. Lesterson places his faith in the Daleks, and Governor Hensell trusts Bragen above his deputy Quinn. The fascination lies in waiting for them all to be proved wrong.

Matthew Cooke

DOCTOR WHO **The Scripts** **Ghost Light** **by Marc Platt** **Publisher: Titan Books** **Price: £4.99** **Published :15th Jul '93**

THIS latest scriptbook is the first from the era of the Seventh Doctor, and seems to have been selected primarily because few people understood the transmitted story. Nevertheless, it is probably the finest in Titan's series so far, chiefly because of the wealth of production information available (*Ghost Light* was, after all, the most recently made *Doctor Who* adventure).

Stephen James Walker's 'Background' section is highly informative, and contains contributions from writer Marc Platt, costume designer Ken Trew and director Alan Wareing. Their accounts of how the style of the piece was achieved are certainly intriguing, particularly in the case of Trew who reveals he gained inspiration for Light's costume from the stained glass windows of Gabrielle Chase. However, as in previous Scriptbooks, some illustrations are desperately needed.

In a section on creating the story, Marc Platt details the development process of the script. He appears to recognize the short-comings of his own work, and feels the necessity to painstakingly explain the plot. There are also a number of sequences reproduced that were deleted from the final version; some of these never made it past the rehearsal stage, others were recorded but were edited out. Curiously, the

majority are from the final episode.

There is no denying that *Ghost Light* is one of the most ingenious, profound and challenging *Doctor Who* stories ever. This publication is fascinating because it explores the production's many facets, yet ultimately the three main contributors — Walker, Platt and editor John McElroy — seem to reach the same conclusion. It was good stuff, but it just went way over the heads of the viewers.

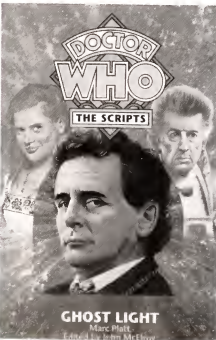
Matthew Cooke

DOCTOR WHO **The Silurians** **BBC Video** **Rec Price: £16.99** **Released: July '93**

BBC VIDEO have a very odd policy concerning review copies of their two-tape releases. In order to save costs, they only send out the first tape. So here follows a review of episodes one to four...

Doctor Who and the Silurians hails from the programme's seventh and most adult season. It's a highly moral tale in which the monsters are not all bad, and the humans are by no means all good. It finds the Doctor, newly exiled to Earth, called to Weyley Moor Research Centre by the Brigadier following some inexplicable occurrences. The Cyclotron (which offers "a new kind of nuclear power") is suffering power losses, and there have been mysterious deaths in the nearby caves.

Malcolm Hulke's classy script is supported by an ensemble of gifted perform-



ers, including Fulton McKay, Peter Miles, and Norman Jones. It's also fascinating to watch Paul Darrow, several years before his rôle as Avon in *Blake's 7*.

The ambitious story could quite easily have been ruined by poor direction. Fortunately, Timothy Coombe manages some sterling work which belies the fact that the production was recorded when visual effects for colour television were in their formative stages. He even manages to convey an effective dinosaur which, compared with such embarrassments as the Skarasan from *Terror of the Zygons* or the Myrka in *Warriors of the Deep*, succeeds because it is only viewed in brief snatches and crashing zooms.

The Silurians themselves are some of the most convincing and celebrated of the *Doctor Who* monsters. Their appearance is kept secret up until the climax of episode three; before then we see them merely in silhouette, or we witness events through their distorted point of view. This results in some chilling footage towards the end of the second episode as a wounded Silurian attacks a farmer in an attempt to hide.

This story is the most recent to be re-coloured, and as with *Terror of the Autons*, the results are excellent.

The first four episodes of *Doctor Who* and the *Silurians* are another example of the series at its most powerful. I'm sure the rest is great too, but I can't guarantee it.

Richard Houldsworth

Classic TV Heaven Six Tapes ITC Video Price: £9.99 each Released: July '93

CLASSIC TV HEAVEN, as the not-so-subtly plagiarised title suggests, is a collection of six 3-hour tapes covering classic television from the 1950s, '60s and '70s.

The trailers at the start of each tape are worth the purchase price in their own right. Note to ITC: let's have more time for the trailers please.

The Fifties

The 1950s tape is without a doubt a pleasurable trip for anyone over thirty who can remember Saturday tea-times with fig rolls and fish paste sandwiches. Forget the plots, the scripts, even the acting — just wallow in the nostalgia.

The video sleeve sums it up, 'six classic swashbuckling and high spirited adventures... containing flamboyant, gallant and valiant heroes...', namely *The Bucca-*

neers starring Robert Shaw, *William Tell* (look out for a very young Michael Caine), the greatest ever *Robin Hood* starring Richard Green, *The Count of Monte Cristo*, *Sir Francis Drake* and *The Adventures of Sir Lancelot*.

It's good to see that even in the 1950s, TV producers were cost conscious enough to ensure that sets were re-used: watch out for that strategically placed table-cloth in the tavern, and haven't I seen that oak door somewhere before?

The stereotypes are a treat — you can recognize pirates from their striped shirts and prisoners from their rather cumbersome ball and chains. No wonder we all grew up with such strong moral values and a clear understanding of right and wrong.

The Sixties

There are three tapes of fab programmes from the '60s, with a total of twelve shows. The only niggle is that there's one tape too many. A case of mostly *TV Heaven* with a little bit of surplus padding perhaps, since some of the tapes, whilst enjoyable, do contain some duff material.

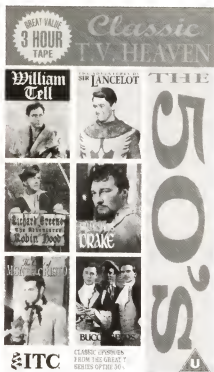
Not to be missed is Roger Moore as Simon Templar, alias *The Saint*, in *The Latin Touch*. The episode is set in Rome; this we know from the still photos of the Coliseum frequently flashed up. Watch out for the car chase through the Italian countryside that looks like Hertfordshire.

Equally, it's nice to track the early career of Paul Eddington who seems to crop up as an extra or 'baddie' in most of the programmes. Who would believe that that man became Prime Minister.

Randall and Hopkirk (Deceased) is represented by *Vendetta for a Dead Man*, and as ever the series is great entertainment. There's also an episode of *TV Zone's* favourite superhumans *The Champions - Autokill*.

The instalment of *Department S. Handicap Dead*, is worth the admission price alone. Did people really take this seriously? The plots are unbelievable, the characters outrageous and the costumes defy description. You get the distinct impression that Jason King (ably portrayed by Peter Wyngarde) would be more convincing if his sentences ended with 'luvvie'.

Also on offer are *The Baron* (The *Legions of Ammak*, guest starring Peter Wyngarde), *The Power Game* (Switch), *The Strange Report* (Revenge: When a Man Hates), *Danger Man* (two episodes *Hired Assassin* and *The Girl in Pink Pyjamas*), *Man in a Suitcase* (Sweet Sue) and *Gideon's Way* (The *Rhyme and the Reason*). But who remembers *Seaway* (illustrated by *The 34th Man*) and was it really shown on British tv?



The Seventies

In the 1970s, Jason King has obviously left Department S and merits a series in his own right. The episode *Toki* has Felicity Kendall falling in love with Jase (who wouldn't?), and is set in Paris, France. Jason has now acquired a nice collection of kaftans. How those baddies must have been shaking in their shoes: high drama or high face? Take your pick.

The Protectors was a little disappointing in that the female lead, Nyree Dawn Porter, did not appear in the featured *Shadbolt* (all episodes, incidentally, have been selected by the relevant fan clubs etc). Perhaps they were trying to tell Nyree something. Instead, this episode only features Robert Vaughn and his escape from a 'professional' assassin, Tom Bell who, despite looking mean and menacing, can't seem to shoot straight.

The Zoo Gang (with the theme tune by Paul and Linda McCartney) is also good fun, but who told John Mills he looked good in denim? Not to worry, *The Counterfeit Trap* will keep you entertained.

The *Space: 1999* episode *Catacombs of the Moon* finds Dr Russell attempting to make a replacement heart for the ailing Michelle Osgood (Pamela Stephenson), while a firestorm from Space threatens to destroy the Moonbase.

The Persuaders episode *A House of One's Own* is a pleasure to watch, but it's difficult to pinpoint what's best: the wonderfully bad script, the magnificently statuesque performances of Messrs Curtis and Moore, or the period costume — seri-

ous flares, flapping collars and fat kipperies. Check it out.

Other shows from the Seventies include: **Father Brown - Detective** (*The Man With Two Beards*), **Spyder's Web** (*Romance on Wheels*) and **Return of the Saint** (*The Debt Collectors*).

All in all, **Classic TV Heaven** is excellent fun, if you watch it with tongue firmly in cheek. A word of advice to would-be viewers, short sharp fixes are far more effective than overdosing on prolonged viewing sessions. Dip in and out and you won't be disappointed.

Carrie Cantor



THE STAR TREK CHRONOLOGY
by Michael Okuda & Denise Okuda
Publisher: Simon & Schuster
(UK)
Price: £9.99
Published: May 1993

YOU might think that a book calling itself the *Star Trek Chronology* would be nothing more than a glorified episode guide with the episodes in Star-date order. Happily it is much, much more.

Okuda and his wife Denise have scrupulously researched every live action moment of *Trek* from the pilot episode of the original series through all six films and ending with the final episode of *Next Generation*'s fifth season. The Okudas have wisely sighted their sources for all of their assertions so that the doubting fan may go and check for him or herself.

The *Chronology* succeeds in pulling together the scattered history of *Star Trek*. Many of the apparent contradictions and inconsistencies of the *Trek* universe are noted and addressed with possible explanations provided. Some, however are overlooked entirely such as the conflicting information surrounding the Crystaline Entity.

The book is illustrated by hundreds of photographs, the majority of which have been taken from the episodes. Also within the text are many production footnotes which make for interesting and often amusing reading and serve as a reminder for the reader not to take it all too seriously.

If you want to fascinate your friends and enthrall your family with little known *Star Trek* trivia, go buy it now.

John Ainsworth

Captain Scarlet & the Mysterons
by Chris Drake & Graeme Bassett
Publisher: Boxtree
Price: £9.99
Published: May 1993

THE 96 page A4(ish) *Captain Scarlet and the Mysterons*, a self-proclaimed 'action packed volume', explores the myths of the series in which tread the fine line between taking the premise too seriously and light-hearted dismissiveness, provides synopses of all 32 episodes, and contains a wealth of stills and behind the scenes photographs.

Perhaps the most interesting sections, however, for those of us who remember the show from the first time around, are those which deal with the politics and pragmatics of the production and its related merchandise.

I have just one quibble. The crystal shaped Mysterons didn't have just one (death ray) eye as I recall, but three; the centre was in fact a death ray, the top left used to 'reconstruct', and the function of the bottom right I cannot remember. Furthermore, these Mysterons were shape-changers — surely a significant fact to mention.

All in all, the book is comprehensive in scope and a thoroughly enjoyable read. I have only two criticisms, neither of which reflects on the authors. First, the binding on the review copy was poor; the book fell apart within minutes of arriving in the office (and defied all our attempts at retrometabolism) and, secondly, readers will realize, if they hadn't already, that I am a pseudonym!

Conrad Turner

DOCTOR WHO CD
30 Years at the Radiophonic Workshop
BBC Audio
Rec Price: £9.99
Released: July 1993

I give this 80%. The range and selection are excellent, although they shouldn't turn mono tracks into stereo. The Beeb fiddling with their own history again!

Obvious by their absence are TARDIS interior hums — surely a must? — and some of the 'famous' effects such as the Dalek city interior. The TARDIS exterior seems to be from the pilot. The CD also contains the worst-ever effect: 'Doctor's repair to Tardis' (*Horns of Nimmon*). Yuk!

What lets this down are the sleeve notes. Unless you're a hardened fan the titles mean nothing. There's no explanation of the 'unused' theme, or what *Paradise of Death* is (the new radio story). Who are the people on the cover? Is that really Dick Mills in drag?

Notes should be informative, and contain extra info for the fans. For instance, in the case of the Dalek Time Machine (incorrectly described as a space ship) the basic effect was re-used in *Day of the Daleks*. And so on...

Brilliant effects (only one Pertwee track!) but shame about the information.

Jan Vincent-Rudzki

Stand by for next month, jam-packed full of reviews. Fans of *Red Dwarf* please note that the first season videos have now been split, with the second tape not out until around November. We'll review the two tapes/season when the second tape comes out.





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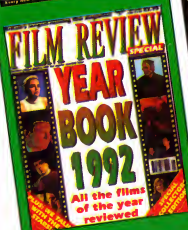
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F13 Aquiel

Teleplay Brannon Braga and
 Ronald D Moore
 Story Jeri Taylor
 Director Cliff Bole
 Music Jay Chattaway
Aquiel (Renée Jones), Governor Torak
(Wayne Grace), Morag (Reg E. Cathey),
Computer Voice (Majel Barrett)

Geordi becomes interested in the victim of a murder. The Klingons are accused, but they provide a star witness — the victim. Before long, Geordi finds himself trying to defend her against subsequent accusations that she murdered her crew!

F14 Face of the Enemy

Teleplay Naren Shankar
 Story Rene Echevarria
 Director Gabrielle Beaumont
 Music Don Davis
Toreth (Carolyn Seymour), N'Vek (Scott MacDonald), DeSeve (Barry Lynch), Pilot
(Robertson Dean), Alien Captain (Dennis Cockrum), McKnight (Pamela Winslow),
Computer Voice (Majel Barrett)

Deanna Troi wakes to discover she has been surgically altered to become a high ranking Romulan investigator. She is aboard the ship of Commander Toreth and has to allow an attack against the Enterprise.

F15 Tapestry

Teleplay Ronald D Moore
 Director Les Landau
 Music Dennis McCarthy
Q (John de Lancie), (Ned Vaughn), (J.C. Brandy), (Clint Carmichael), (Rae Norman), Maurice Picard (Clive Church),
Young Picard (Marcus Nash), Computer
Voice (Majel Barrett)

Picard is gunned down and finds himself in the "afterlife". His guardian angel is Q, who shows him how to prevent his death. However, when Picard witnesses his new future, he's not convinced that it's such a wonderful life after all!

F16 Birthright, Part I

Teleplay Brannon Braga

Director Winrich Kolbe
 Music Jay Chattaway
Doctor Julian Bashir (Siddig El Fadil), Shrek (James Cromwell), L'Kor (Richard Herd), Gi'ral (Cristine Rose), Ba'el (Jennifer Gatti)

While aboard Deep Space 9, Worf is alerted to the fact that his father is still alive, Picard allows him to investigate. Data, meanwhile, is dreaming of meeting his creator, Doctor Soong. When Worf arrives at his father's supposed location, he discovers a colony of Klingons, ignorant of their noble heritage...

F17 Birthright, Part II

Teleplay Rene Echevarria
 Director Dan Curry
 Music Jay Chattaway
L'Kor (Richard Herd), Gi'ral (Cristine Rose), Ba'el (Jennifer Gatti), Shrek (James Cromwell), Toq (Sterling Macer Jr.), Tokath (Alan Scarfe)

Worf has taken it upon himself to re-educate the young Klingons in their true heritage and thus disrupts life in the peaceful colony. The elders, both Klingon and Romulan, must decide if Worf can be allowed to live!

F18 Starship Mine

Teleplay Morgan Gendel
 Director Cliff Bole
 Music Jay Chattaway
Hutchinson (David Spielberg), Kelsey (Marie Marshall), Devor (Tim Russ), Orton (Glenn Morshower), Neil (Tom Nibley), Satter (Tim deZarn), Kiros (Patricia Tallman), Pomet (Alan Altschuld), Waiter (Arlee Reed), Computer Voice (Majel Barrett)

Picard realizes he might "die hard" in Space when he returns to a deserted Enterprise and finds it in the hands of terrorists

who plan to hi-jack its lethal tritium cargo and create a devastating weapon. With a baryon sweep disabling the ship, Picard and the terrorists are being pushed together for a final showdown...

F19 Lessons

Teleplay Ronald Wilkerson
 & Jean Louise Matthias
 Director Robert Weimer
 Music Dennis McCarthy
Nella Daren (Wendy Hughes), Computer
Voice (Majel Barrett)

Picard falls in love with a stellar scientist. Their attraction to music and each other is only equalled by their devotion to their jobs. However a colony disaster means that Picard must choose whether or not to send the woman he loves into the jaws of certain death...

F20 The Chase

Teleplay Joe Menosky
 Story Joe Menosky
 & Ronald D Moore
 Director Jonathan Frakes
 Music Jay Chattaway
Professor Galen (Norman Lloyd), Gul Ocett (Linda Thorson), Nu'Daq (John Cothran Jr.), Romulan Commander
(Maurice Reeves), Humanoid (Salome Jens), Computer Voice (Majel Barrett)

Offered the archaeological chance of a lifetime, Picard refuses. Disgruntled, his former mentor, Galen, heads away, and is murdered. He leaves Picard a clue to one of the galaxy's most sought-after secrets. Joined by both the Klingons and Cardassians who each have a piece of the puzzle, Picard's investigations lead them to a planet and a rendezvous with another interested party, the Romulans...

The Chase leads to a four-billion-year-old secret





Picard has problems with Time in *Timescape*

F21 Frame of Mind

Teleplay Brannon Braga
 Director James L Conway
 Music Jay Chattaway
Administrator (Andrew Prine), Syrus (David Selburg), Mavek (Gary Weratz), 'Captain' (Suzanna Thompson), Wounded Crewmember (Alan Dean Moore)

One of Beverly's harrowing plays creates true fear for Riker when the boundary between fact and fiction blurs, and he discovers that the play is set in a real mental hospital and an innocent crewman is a hostile administrator...

F22 Suspicions

Teleplay Joe Menosky
 Director and Naren Shankar
 Music Cliff Bole
 Music Dennis McCarthy
Guinan (Whoopi Goldberg), Alicia Ogawa (Patti Yasutake), Doctor Reyga (Peter Onorati), Kirrak (Tricia O'Neill), T'Pol (Joan Stuart Morris), Doctor Christopher

(John S. Ragin), Jo'Bril (James Horan), Computer Voice (Majel Barrett)

A disgraced Doctor Crusher, now resigned and preparing to leave, divulges to Guinan her reasons for going. She tells her of a Ferengi scientist, his amazing new shield and four jealous peers, one of whom commits one murder after another...

F23 Rightful Heir

Teleplay Ronald D Moore
 Story James E Brooks
 Director Winrich Kolbe
 Music Jay Chattaway
Gowron (Robert O'Reilly), Kahless (Kevin Conway), Koroth (Alan Oppenheimer), Torin (Norman Snow), Divok (Charles Esten), Computer Voice (Majel Barrett)

Suffering from a loss of faith, Worf heads for a retreat where Klingon priests await the legendary Kahless. Worf is somewhat surprised to witness the return of Kahless. The Enterprise crew and Klingon leader Gowron are alarmed to discover that Kahless is who he claims, despite an absence of a few hundred years!

F24 Second Chances

Teleplay Rene Echevarria
 Story Michael A Medlock
 Director LeVar Burton
 Music Dennis McCarthy
LT W.T. Riker (Jonathan Frakes), Ensign Palmer (Mae Jenkins)

Years ago a transporter malfunction created two Rikers. One is now Number One aboard the Enterprise, the other a Lieutenant trapped in an underground complex for eight years. When the lost Riker returns to Starfleet, he still has a passion for Deanna Troi, who upon meeting him is reminded of her own feelings, eight years ago. She and the new Riker begin a doomed romance...

F25 Timescape

Teleplay Brannon Braga
 Director Adam Nimoy
 Music Dennis McCarthy
Romulan (Michael Biehn), Romulan with Disruptor (John DeMita), Engineer (Joel Fredericks)

Picard, Troi, Data and La Forge, en route for the Enterprise, discover ruptures in the Space/Time continuum. They find the Enterprise and a Romulan Warbird frozen in Time. On the Enterprise, Riker is in the process of being attacked, Dr Crusher is being destroyed by a disruptor and Worf is calmly transporting Romulans aboard. Something is seriously wrong...

F26 Descent

Teleplay Ronald D Moore
 Story Jeri Taylor
 Director Alexander Singer
 Music Jay Chattaway

Hugh Borg (Jonathan Del Arco), Crossis (Brian J. Consins), Admiral Nechayev (Natalia Nogulich), Hawking (Stephen Hawking), Newton (John Neville), Einstein (Jim Norton), Bosnis (Richard Gilbert Hall), T'Pol (Stephen James Carver)
 A ship hovers over a shattered Federation outpost. An away team is attacked by the Borg. However, the Borg are now individuals and more dangerous than before.

Data encounters a problem. He feels anger, kills a Borg and enjoys it! As Data comes to terms with his first emotions, Picard is held responsible for this new danger by Starfleet—if he hadn't allowed 'Hugh' Borg to survive...

When Data and a Borg prisoner flee the Enterprise together, Picard sends the entire personnel down to a planet to hunt for them. When he encounters the leader of the Borg, he is less than pleased...

Mark Chappell

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